

THE  
**Primary Song Book**

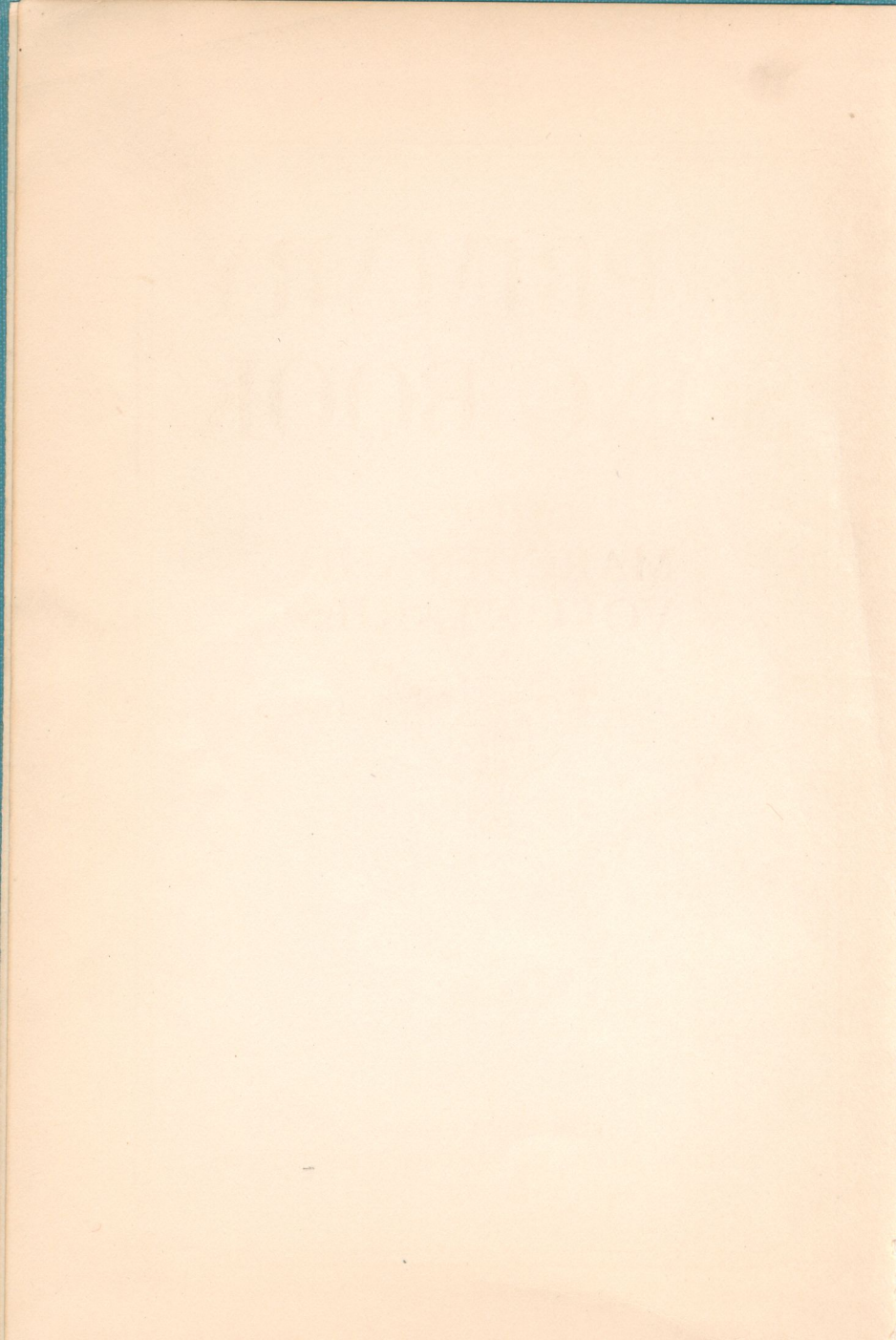
INCLUDING MARCHES AND VOLUNTARIES

MRS. DORIS BROMLEY

712 S. 9E

SALT LAKE





# *The* PRIMARY SONG BOOK

INCLUDING  
MARCHES AND  
VOLUNTARIES



PUBLISHED BY THE  
GENERAL BOARD OF PRIMARY ASSOCIATIONS  
SALT LAKE CITY, UTAH

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## P R E F A C E

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**T**HE PRIMARY SONG BOOK contains a number of old and loved songs as well as many that are new. The new ones have been selected with care for the particular needs of the associations and need only to be known to become favorites with the boys and girls who will learn and sing them. Many of the songs have been contributed by our own musicians. To them have been added selected songs, including a number of valuable copyrighted ones.

Marches and voluntaries have been included, simple in composition for the use of young organists and suitable for the needs of the associations.

Grateful acknowledgment is extended to those who have contributed to make this collection a success. We believe the Primary Associations will find pleasure and satisfaction in the use of THE PRIMARY SONG BOOK.

**The General Board of Primary Associations**



# The PRIMARY SONG BOOK

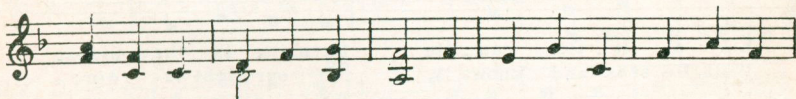
No. 1

## Cradle Hymn

(Written by Martin Luther for his children.)



1. A - way in a manger, No crib for a bed, The lit-tle Lord  
2. The cat-tle are lowing, The ba-by a-wakes, But lit-tle Lord



Je-sus Laid down His sweet head; The stars in the heav-en Look'd  
Je-sus, No cry-ing He makes; I love Thee, Lord Je-sus! Look



down where He lay, The lit-tle Lord Jesus, A - sleep on the hay  
down from the sky, And stay by my cradle Till morning is nigh.



## No. 2

## Jesus Bids Us Shine.

A. C. SMYTH.

*Semplice - not fast.*

Je-sus bids us shine With a clear, pure light,  
Je-sus bids us shine, First of all for Him,

The first system of the musical score is in 2/4 time, key of D major. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are: 'Je-sus bids us shine With a clear, pure light, Je-sus bids us shine, First of all for Him,'.

Like a lit-tle can-dle Burning in the night,  
Well He sees and knows it, If our light is dim,

The second system continues the melody and accompaniment. The lyrics are: 'Like a lit-tle can-dle Burning in the night, Well He sees and knows it, If our light is dim,'.

Like a lit-tle can-dle Burn-ing in the night;  
Well He sees and knows it, If our light is dim;

The third system continues the melody and accompaniment. The lyrics are: 'Like a lit-tle can-dle Burn-ing in the night; Well He sees and knows it, If our light is dim;,'.

In this world is dark-ness, So we must shine,  
He looks down from heav-en To see us shine.

The fourth system concludes the piece. The lyrics are: 'In this world is dark-ness, So we must shine, He looks down from heav-en To see us shine.'

# Jesus Bids Us Shine.

You in your small cor . ner And I in mine.

*stacc.*

*tempo*

You in your small cor . ner, And I in mine

*tempo. stacc.*

## No. 3

## As a Little Child.

C M VON WEBER

*Moderato.*

1 As a lit - tle child re - lies On a care be - yond its own.  
 2 So let me, a child re - ceive What to - day Thou shalt pro - vide.  
 3 Qui - et, Lord, my fro - ward heart, Make me lov - ing, meek, and mild.

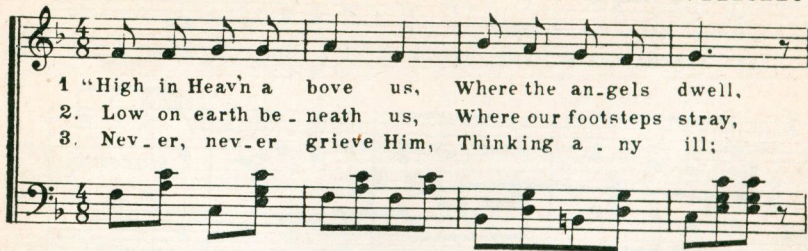
Knows be - neath its fa - ther's eyes, It is nev - er left a - lone  
 Calm - ly to Thy wis - dom leave What to - mor - row may be - tide.  
 Up - right, sim - ple, free from art, Make me as a lit - tle child

# No. 4

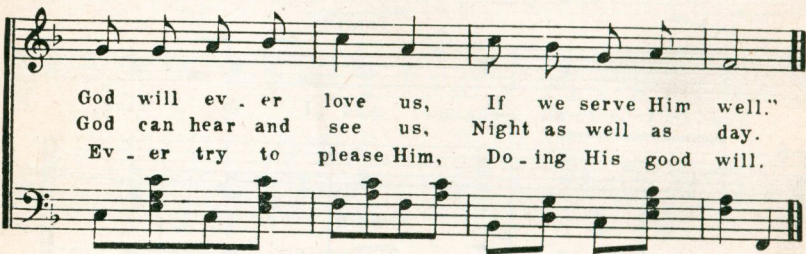
# Children's Morning Song.

L. DALTON.

Arr E. BEESLEY



1 "High in Heav'n a bove us, Where the an-gels dwell,  
 2. Low on earth be - neath us, Where our footsteps stray,  
 3. Nev - er, nev - er grieve Him, Thinking a - ny ill;



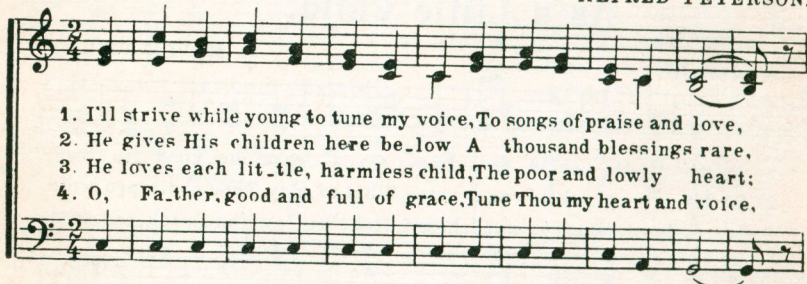
God will ev - er love us, If we serve Him well."  
 God can hear and see us, Night as well as day.  
 Ev - er try to please Him, Do - ing His good will.

# No. 5

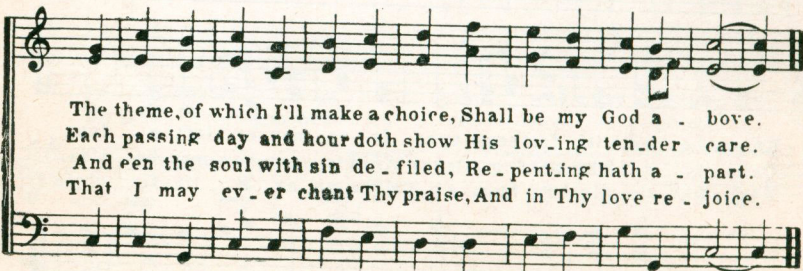
# Hymn of Praise.

E. STEPHENS.

ALFRED PETERSON.



1. I'll strive while young to tune my voice, To songs of praise and love,  
 2. He gives His children here be - low A thousand blessings rare,  
 3. He loves each lit - tle, harmless child, The poor and lowly heart;  
 4. O, Fa - ther, good and full of grace, Tune Thou my heart and voice,



The theme, of which I'll make a choice, Shall be my God a - bove.  
 Each passing day and hour doth show His lov - ing ten - der care.  
 And e'en the soul with sin de - filed, Re - pent - ing hath a - part.  
 That I may ev - er chant Thy praise, And in Thy love re - joice.

## No. 6

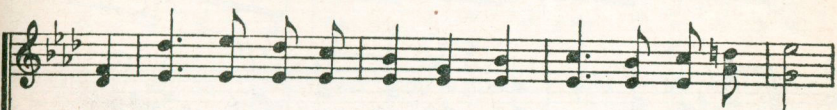
## Because He Loves Me So.

Words selected.

H. H. PETERSEN.



1. I love to hear the sto-ry, Which an-gel voic-es tell,
2. I'm glad my bless-ed Sav-ior Was once a child like me
3. To sing His love and mer-cy, My sweet-est songs I'll raise,



How once the King of glo-ry Came down on earth to dwell;  
To show how pure and ho-ly His lit-tle ones might be;  
And though I can-not see Him, I know He hears my praise!



I am both weak and err-ing, But this I sure-ly know,  
And if I try to fol-low His foot-steps here be-low,  
For He has kind-ly promised That I shall sure-ly go,



The Lord came down to save me, Be-cause He loves me so.  
He nev-er will for-get me, Be-cause He loves me so.  
To dwell a-mong His an-gels, Be-cause He loves me so.



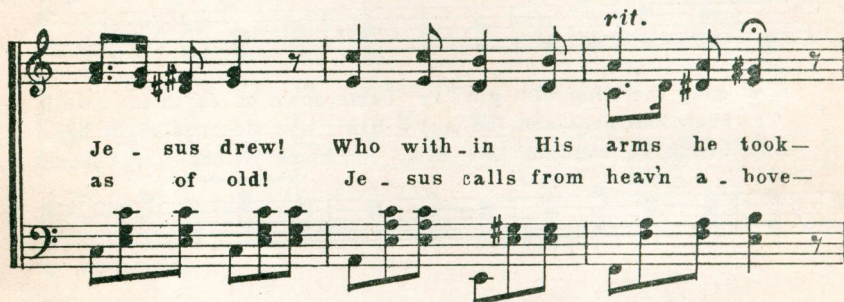
# No. 7 Let the Little Children Come.

EMILY HILL WOODMANSEE.

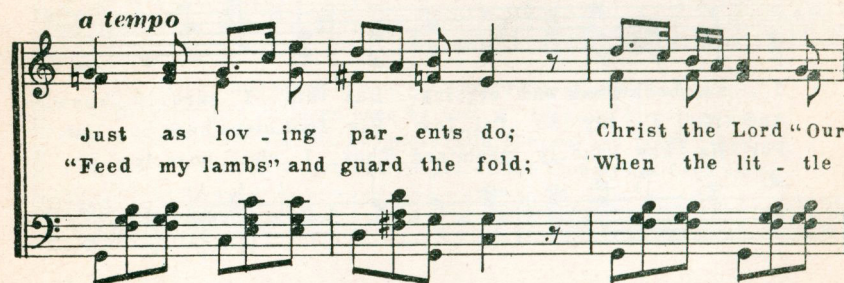
J. J. DAYNES



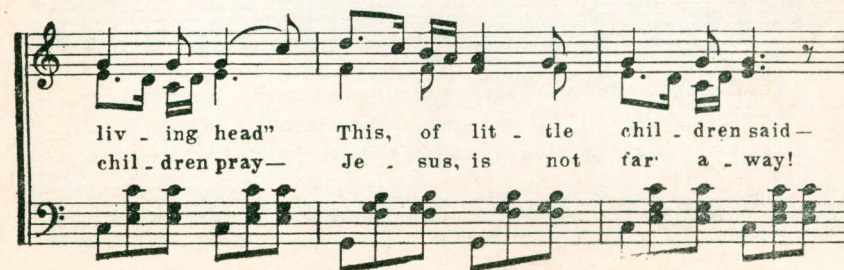
1. Fav - ored lit - tle ones were they — Who, to - wards him  
2. Je - sus claims the chil - dren love; Je - sus loves them



*rit.*  
Je - sus drew! Who with - in His arms he took —  
as of old! Je - sus calls from heav'n a - bove —



*a tempo*  
Just as lov - ing par - ents do; Christ the Lord "Our  
"Feed my lambs" and guard the fold; When the lit - tle



liv - ing head" This, of lit - tle chil - dren said —  
chil - dren pray — Je - sus, is not far a - way!

# Let the Little Children Come.

*rit.* *a tempo*



"Such, shall of My king-dom be Suf-fer them to come to me."  
 Je-sus, wants the chil-dren near, List-en to His words so clear.

## CHORUS



List-en! to the Sav-ior's plea, Let the chil-dren



come to me; Let the lit-tle chil-dren come,



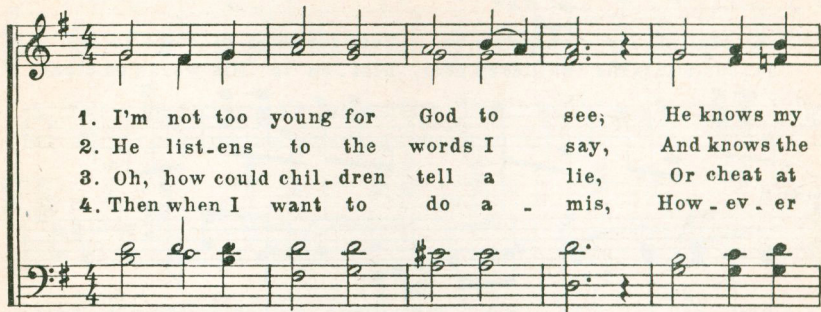
Come to me, come to me, Let the lit-tle  
 Come to me, come to me,



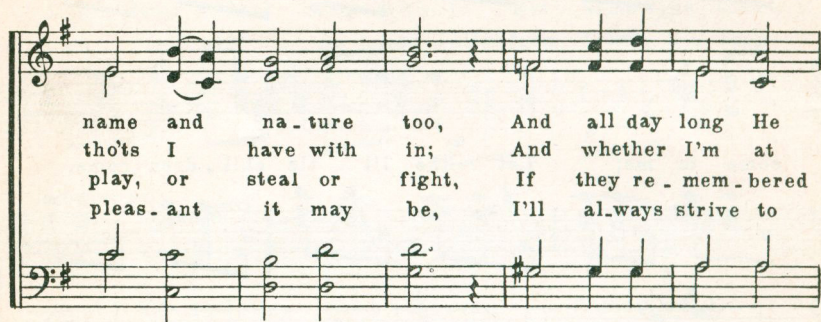
chil-dren come, Come to me, come to me.  
 Come to me,

# No. 8 I'm Not Too Young for God to See

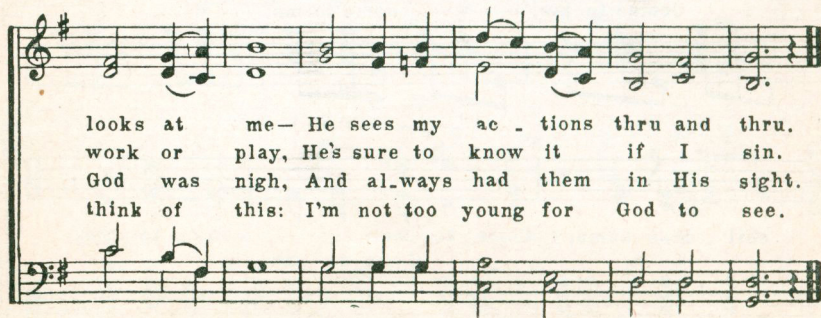
ALVIN A. BEESLEY.



1. I'm not too young for God to see; He knows my  
2. He list-ens to the words I say, And knows the  
3. Oh, how could chil-dren tell a lie, Or cheat at  
4. Then when I want to do a mis, How-ev-er



name and na-ture too, And all day long He  
tho'ts I have with in; And whether I'm at  
play, or steal or fight, If they re-mem-bered  
pleas-ant it may be, I'll al-ways strive to



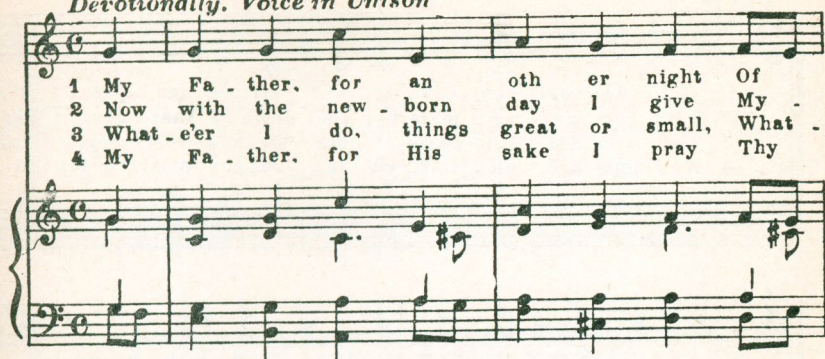
looks at me— He sees my ac-tions thru and thru.  
work or play, He's sure to know it if I sin.  
God was nigh, And al-ways had them in His sight.  
think of this: I'm not too young for God to see.

# No. 9 My Father, for Another Night.

REV SIR HENRY W. BAKER, Bart

A C. SMYTH.

*Devotionally. Voice in Unison*



1 My Fa - ther, for an oth er night Of  
2 Now with the new - born day I give My -  
3 What - e'er I do, things great or small, What -  
4 My Fa - ther, for His sake I pray Thy



qui - et sleep and rest, For all the joy of  
self a - new to Thee, That as Thou will - est  
e'er I speak or frame, Thy glo ry may I  
child ac - cept and bless; And lead me by Thy

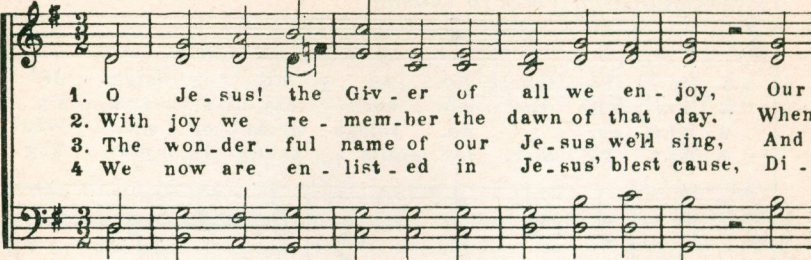


morn - ing light, Thy Ho - ly name be blest.  
I may live, And what Thou will - est be.  
seek in all, Do all in Je - sus' name  
grace to - day, In paths of right - eous - ness.

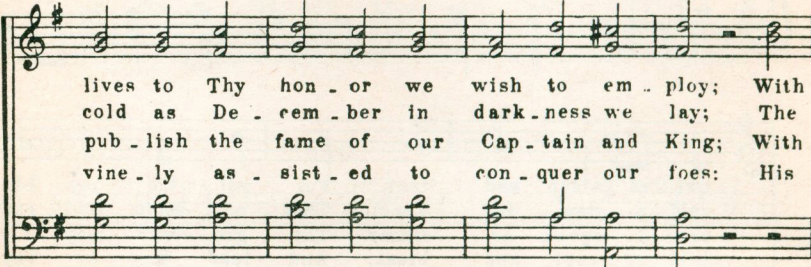
# No. 10 Oh Jesus! the Giver of All We Enjoy

W. W. PHELPS.

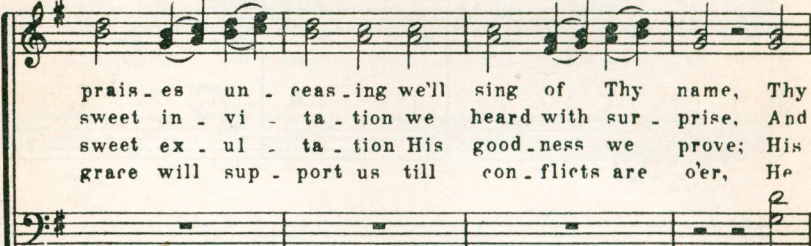
H. H. PETERSEN.



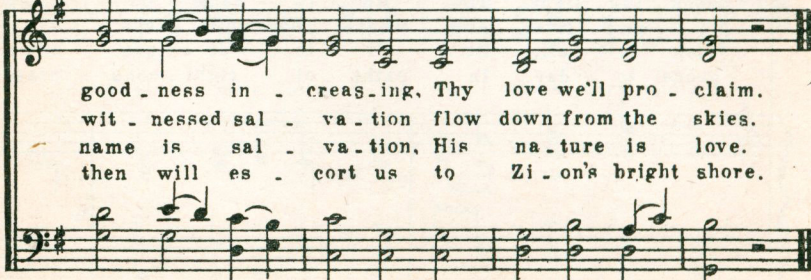
1. O Je - sus! the Giv - er of all we en - joy, Our  
2. With joy we re - mem - ber the dawn of that day. When  
3. The won - der - ful name of our Je - sus we'll sing, And  
4. We now are en - list - ed in Je - sus' blest cause, Di -



lives to Thy hon - or we wish to em - ploy; With  
cold as De - cem - ber in dark - ness we lay; The  
pub - lish the fame of our Cap - tain and King; With  
vine - ly as - sist - ed to con - quer our foes: His



prais - es un - ceas - ing we'll sing of Thy name, Thy  
sweet in - vi - ta - tion we heard with sur - prise, And  
sweet ex - ul - ta - tion His good - ness we prove; His  
grace will sup - port us till con - flicts are o'er, He

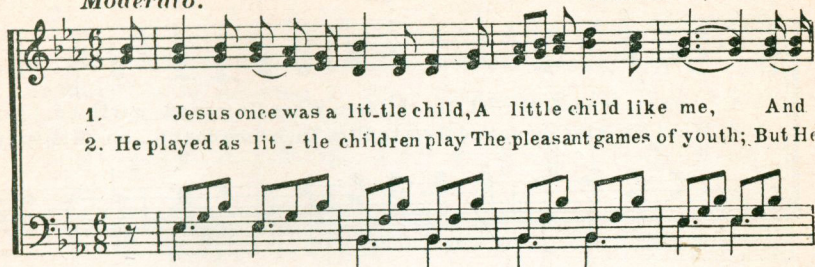


good - ness in - creas - ing, Thy love we'll pro - claim.  
wit - nessed sal - va - tion flow down from the skies.  
name is sal - va - tion, His na - ture is love.  
then will es - cort us to Zi - on's bright shore.

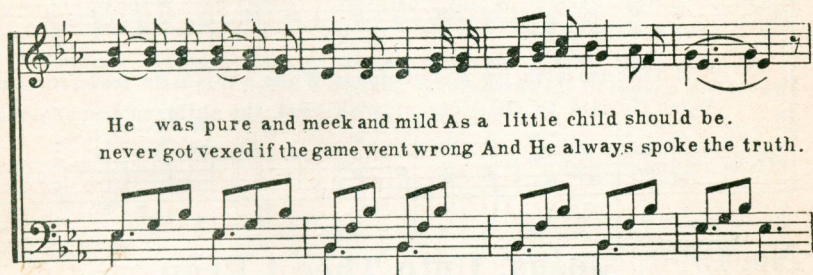
# No. 11 Jesus Once Was a Little Child.

*Moderato.*

JOS. BALLANTYNE



1. Jesus once was a little child, A little child like me, And  
2. He played as little children play The pleasant games of youth; But He




He was pure and meek and mild As a little child should be.  
never got vexed if the game went wrong And He always spoke the truth.

## CHORUS



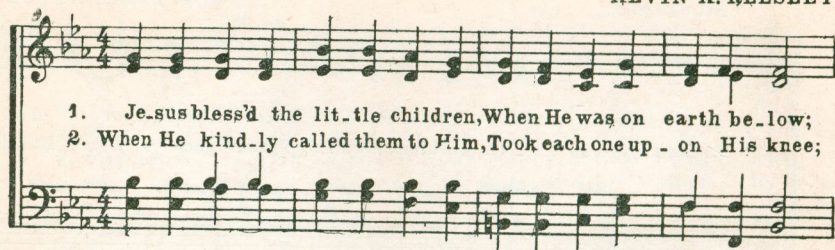
So lit - tle chil - dren, Let's you and I,



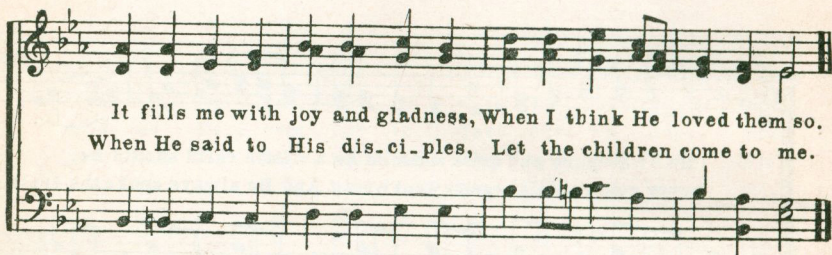
Try to be like Him, Try, try, try.

## No. 12 Jesus Blessed the Children

ALVIN A. REESLEY



1. Je-sus bless'd the lit-tle children, When He was on earth be-low;  
2. When He kindly called them to Him, Took each one up - on His knee;

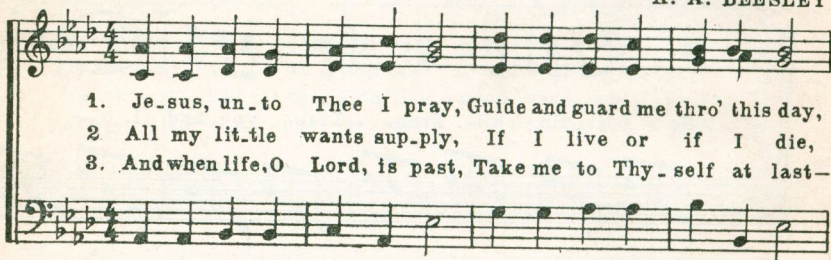


It fills me with joy and gladness, When I think He loved them so.  
When He said to His dis-ci-ples, Let the children come to me.

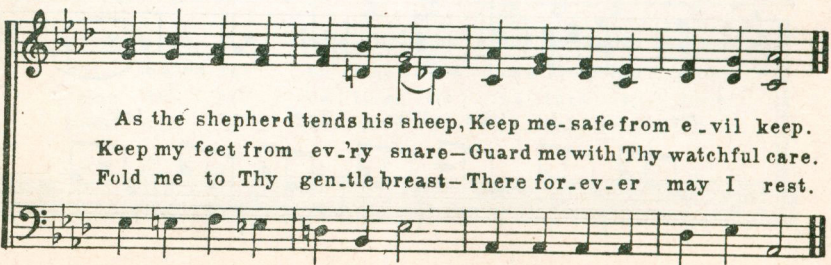
## No. 13 Jesus, Unto Thee I Pray.

E. B. FERGUSON.

A. A. BEESLEY



1. Je-sus, un-to Thee I pray, Guide and guard me thro' this day,  
2. All my lit-tle wants sup-ply, If I live or if I die,  
3. And when life, O Lord, is past, Take me to Thy-self at last—



As the shepherd tends his sheep, Keep me—safe from e-vil keep.  
Keep my feet from ev-ry snare—Guard me with Thy watchful care.  
Fold me to Thy gen-tle breast—There for-ev-er may I rest.

# No. 14 Jesus Thou Art Sweet and Mild.

JOHN NICHOLSON

JOS J DAYNES.

1. Je-sus, Thou art sweet and mild, Wilt Thou hear a lit-tle child?  
2. Wilt Thou, Je-sus, when I die, Take me up to Thee, on high;

Mam-ma oft-en tells of Thee, Tells me I Thy face shall see.  
To Thy love-ly home a-bove, There to dwell in peace and love?

If I seek to wor-ship Thee, Say, O Lord, that You love me.  
Je-sus, let Thy blessing flow To my loved ones, here be-low,

And if I Thy name shall praise And o-bey Thee all my days.  
That they too may wor-thy be To for-ev-er dwell with Thee.

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems, each containing a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The first system includes two verses. The second system continues the first verse. The third system continues the second verse. The fourth system concludes the piece with a double bar line.

# No. 15 Come Join With Me to Sing and Praise

Arr. by ALVIN A. BEESLEY

1. Come, join with me to sing and praise Our  
 2. The win - ter hid them deep in snow, And  
 3. And let us mix our voice - es gay, With  
 4. The birds can flut - ter free and wild, And

Heav'n - ly Fa - ther's care, Who gave to Na - ture  
 held the brook - let long; But now it danc - es  
 Na - ture's mer - ry tone; Our Mak - er gave not  
 sing the live - long day; To us a - lone our

all her pow'r, And made the world so fair. . .  
 as it goes, To rob - in's mer - ry song. . .  
 mu - sic sweet To birds and brooks a - lone. . .  
 Fa - ther gave A voice to praise and pray. . .

*poco rit.*

## No. 16

## Our Children.

E. B. WELLS.

E. BEESLEY.

1. Hosts of chil-dren ev - 'ry morn-ing, Seek the Lord in  
2. Hosts of an - gels 'round us wait-ing, Bear the mes-sage

ear-nest pray'r, Thank-ing Him for ev - 'ry bless-ing,  
to the skies, With ce - les - tial songs re - joic - ing,

## CHORUS

Life and health and lov - ing care. Hosts of chil - dren  
Fill the realms of par - a - dise.

seek sal - va - tion, Ev - er faith - ful may they be;

Make them, Lord, a mighty na - tion, Pressing on to vic - to - ry

*Andante grazioso.* %

MYLES B. FOSTER.

1. Watch ing in the meadows O'er their flocks by  
 2. Hark, that joyous message! Mourners, cease to

*mf*

*cres.*

night, Shepherds heard glad tidings, Saw heav'n's wondrous light!  
 grieve! Join to hail with gladness Blessed Christmas Eve!

*cres.*

Hal - le - lu - jahs heard they From the An - gels then—  
 Chil - dren, let those ti - dings Ring forth once a - gain:

# Christmas Eve.

"Peace on earth" their message, And "Good-will to men!"  
 "Glo-ry in the high-est," And "Good-will to men!"

"Peace on earth" their message, And "Good-will to men!"  
 "Glo-ry in the high-est!" And "Good-will to men!"

*dim.* *p* *D. S.*  
 "Peace on earth, Peace on earth."

# No. 18 A Stranger Star O'er Bethlehem.

ORSON F. WHITNEY

(Song for Christmas.)

EDWIN F. PARRY.

1. A stran - ger star o'er Beth - le - hem Shot  
2. He wan - dered thro' the faith - less world, A  
3. He wept o'er doomed Je - ru - sa - lem, Her

*p*

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic. The lyrics are written below the vocal staff, with three verses of text.

down its sil - ver ray, Where, cra - dled in a  
Prince in shep - herd's guise; He called His scat - tered  
tem - ple, walls and tow'rs; O'er pal - a - ces where

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics continue from the first system, describing the star's path and the scene in Bethlehem.

man - ger's fold, A sleep - ing in - fant lay  
flock, but few The voice would rec - og - nize  
rec - reant priests U - surped un - hal - lowed pow'rs;

The third system concludes the musical score on this page. It features the final lines of the song, with the vocal melody and piano accompaniment. The lyrics describe the manger scene and the actions of the priests.

# A Stranger Star O'er Bethlehem.

*mf*

And guid - ed by that fin - ger bright, The  
For mindꝛ up - borne by hol - low pride, Or  
"I am the Way of Life and Light!" A -

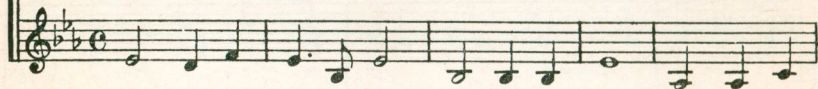
O - rient sag - es bring Rare gifts of myrrh and  
dimmed by sor - did lust, Ne'er look for kings in  
las! 'twas heed - ed not - Ig - nored Sal - va - tion's

frank - in - cense, To hail the new - born King.  
beg - gar's garb - For dia - monds in the dust.  
mes - sage, spurned The won - drous truths He taught.

Words and Music by E. STEPHENS.



1. We ev - er pray for thee, our Prophet dear, That God will
2. We ev - er pray for thee, with all our hearts, That strength be
3. We ev - er pray for thee, with fervent love, And as the



give to thee com - fort and cheer; As the ad - vanc - ing years  
 giv - en thee to do thy part, To guide and counsel us  
 children's pray'r is heard a - bove, Thou shalt be ev - er blest,



fur - row thy brow, Still may the light within shine bright as  
 from day to day, To shed a ho - ly light a - round our  
 and God will give All that is meet, or best, while thou shalt



now. Still may the light with - in shine bright as now.  
 way, To shed a ho - ly light a - round our way.  
 live, All that is meet, and blest, while thou shalt live.



1. My light is but a lit-tle one, My light of faith and  
 2. I may not hide my lit-tle light, The Lord has told me  
 3. Oh, lit - tle light shine on, shine on, In this dark heart of

pray'r; But lo! it glows like God's great sun, For  
 so; 'Tis giv - en me to keep in sight That  
 mine; Un - til an - oth - er soul be drawn To

CHORUS

it was light-ed there.  
 all may see it glow. Shine on, shine on.  
 seek the light di - vine.

Shine on bright and clear; Shine on, shine on, the day is near

# No. 21 Earth's Fairest Flowers.

EDITH SANFORD TILLOTSON

C. HAROLD LOWDEN

*Brightly. M.* ♩ - 108.



1. Fair-er than the flow'r's that bloom before us, Brighter than the
2. Fair-er are the fac-es rais'd in singing, Brighter are the
3. Fair-est flow'r's of earth, God's loyal children, Brightest buds of



blossoms gathered near, Dear-er to the Fa-ther  
eyes with love a - glow, Dear-er are the lips, sweet  
prom-ise, in His sight, Dear-est of His works, to



watching o'er us, Are His human flow'r's, the children here.  
prais-es bringing, Than the choicest flow'r's that ev-er grow.  
our Cre-a - tor, Kept with tender care, with roy-al might.



# Earth's Fairest Flowers.

## CHORUS

1

*mp*

Fairest flow'rs, blooming in the gar-den of our

This system contains the first line of the chorus. It features a treble and bass staff in G major (one sharp). The treble staff has a melodic line with a first ending bracket. The bass staff provides harmonic support with chords. The lyrics are 'Fairest flow'rs, blooming in the gar-den of our'.

King di - vine, Fair-est flow'rs *mp*

This system contains the second line of the chorus. The treble staff continues the melody, and the bass staff continues the harmonic support. The lyrics are 'King di - vine, Fair-est flow'rs'.

grow-ing in - to beau-ty when His glo - ries shine,

This system contains the third line of the chorus. The treble staff continues the melody, and the bass staff continues the harmonic support. The lyrics are 'grow-ing in - to beau-ty when His glo - ries shine,'.

2

what a precious garland to our Lord we bring, Fairest flow'rs,

This system contains the fourth line of the chorus. It features a treble and bass staff. The treble staff has a melodic line with a second ending bracket. The bass staff provides harmonic support. The lyrics are 'what a precious garland to our Lord we bring, Fairest flow'rs,'.

*rit.*

fairest flow'rs, Blooming in the gar-den of our King.

This system contains the fifth line of the chorus. It features a treble and bass staff. The treble staff has a melodic line. The bass staff provides harmonic support. The lyrics are 'fairest flow'rs, Blooming in the gar-den of our King.'.

# No. 22 Little Knees Should Lowly Bend.

Words selected.

A. C. SMYTH.

*Andante mf*

1. Lit-tle knees should lowly bend, Lit-tle knees should lowly bend,  
2. Lit-tle tongues should speak the truth Little tongues should speak the truth,

*mf* *cres. f*

At the hour of prayer, At the hour of prayer;  
Without fear or halt; Without fear or halt;

*mf*

Lit-tle tho'ts to heav'n as-cend, To our Fa-ther there,  
Lit-tle lips should ne'er be loth, To con-fess a fault,

# Little Knees Should Lowly Bend.

*cres. f* *dim.*

Little tho'ts to heav'n ascend, To our Fa-ther there.  
 Little lips should ne'er be loth, To confess a fault.

*cres. f* *dim.*

No. 23

## "Trip it Lightly."

(For a concert.)

From ROSSINI.

Arr. by A. C. SMYTH.

*Sprightly. (Unison or Duettino.)*

1. Trip it light-ly a - long, Singing gai-ly a song; Keeping  
 2. Hap-py, hap-py are we! Full of brightness and glee, As the  
 3. Not a sor-row or care, Nor a trou-ble we wear; And we

meas-ure you know, As to- geth- er we go! Trip it  
 birds are that sing, On the bright days of Spring. Hap- py,  
 fear not a foe, But en- joy as we go. Not a

light-ly, sing-ing gai-ly, Keeping meas-ure as we go.  
 hap- py, full of brightness, As the birds are in the Spring.  
 sor-row, or a trou-ble. And we fear not a . ny foe.

## No. 24

## Loving Shepherd.\*

JANE E. LEESON.

From GOTTSCHALK. Arr. by A. C. SMYTH.

*Unison. Moderato. Very tenderly.*

1. Lov - ing shep - herd of Thy sheep, Keep Thy  
 2. Lov - ing Sav - ior Thou didst give Thine own  
 3. I would praise Thee ev - 'ry day, Glad - ly  
 4. Lov - ing shep - herd ev - er near, Teach Thy

lams in safe - ty, keep; Noth - ing can Thy pow'r with  
 life that we might live, And the hands out - stretch'd to  
 all Thy will o bey, Like Thy bless - ed ones a -  
 lamb's Thy voice to hear; Suf - fer not our steps to

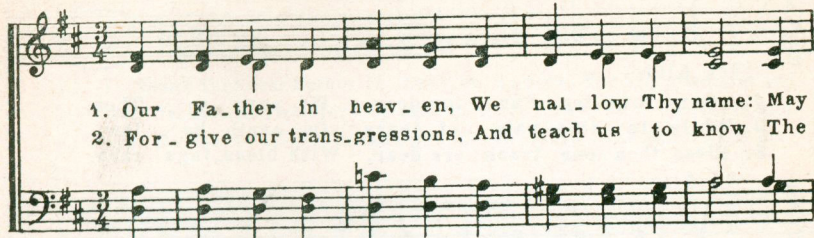
stand, None can take us from Thy hand.  
 bless, Bear the cru - el nails im - press.  
 bove, Hap - py in Thy pre - cious love.  
 stray From the straight and nar - row way.

\* This beautiful melody is well adapted to children's voices and sympathies, as well as the words. It should be sung very smoothly

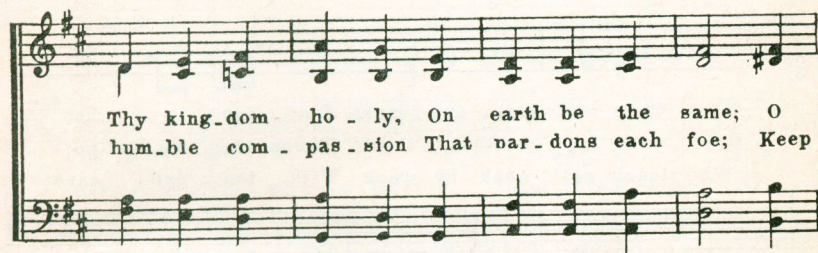
## No. 25

## Our Father in Heaven.

ALVIN A. BEESLEY.



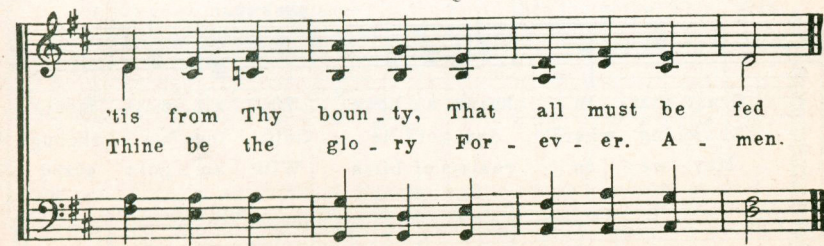
1. Our Fa-ther in heav-en, We nai-low Thy name: May  
2. For-give our trans-gressions, And teach us to know The



Thy king-dom ho-ly, On earth be the same; O  
hum-ble com-pas-sion That nar-dons each foe; Keep



give to us dai-ly Our por-tion of bread; For  
us from temp-ta-tion From weak-ness and sin. And



'tis from Thy boun-ty, That all must be fed  
Thine be the glo-ry For-ev-er. A-men.

## No. 26

## Our Loving Savior Dear.

H. A. T.

TRIO.

H. A. TUCKETT.

Treble

1st Alto

1. Our lov - ing Sav - ior dear, We pray to Thee,  
 2. While in this vale of tears On earth be - low,  
 3. Bless thou our teach - ers dear, With bless - ings rare,

2d Alto

That Thou wilt train our hearts, Lov - ing to be;  
 Our path be - set with thorn Where ere we go;  
 Who teach us week by week With ten - der care;

Guide thro' the path of life Our way - ward feet,  
 Do thou Thy spir - its, grace On us be - stow,  
 When all our work is done Throughout the land,

*pp rit.*

Grant that in heavn a - bove We all may meet.  
 Show - ing where dan - gers lie Guid - ing us through  
 May we in realms of bliss With an - gels stand

# No. 27 I Thank Thee, Dear Father.

GEO. CARELESS.

1. I thank Thee, dear Father in heav-en a-bove, For Thy goodness and  
2. Bless fa-ther, and comfort my dear mother's heart, To brothers and  
3. Help me to be good, kind and gen-tle to-day, And mind what my

The first system of music consists of a single melodic line in treble clef, key of D major (two sharps), and common time. It contains three measures of music, each with a vocal line and a piano accompaniment of chords.

mer-cy, Thy kind-ness and love; I thank thee for home, friends and  
sis-ters Thy Spir-it im-part; Bless ev-'ry good wom-an and  
fa-ther and moth-er shall say; In the dear name of Je-sus, so

The second system of music continues the melody from the first system. It also consists of a single melodic line in treble clef, key of D major, and common time. It contains three measures of music, each with a vocal line and a piano accompaniment of chords.

parents so dear, And for ev-'ry blessing that I en-joy here.  
ev-'ry good man; Let peace fill the world, thru the gospel's rich plan.  
lov-ing and mild, I ask Thee to bless me and keep me Thy child.

The third system of music concludes the piece. It consists of a single melodic line in treble clef, key of D major, and common time. It contains three measures of music, each with a vocal line and a piano accompaniment of chords. The final measure ends with a double bar line.

## No. 28

## Bless the Children

LUCY A. CLARK.

GEO. CARELESS.

*Moderato.*

1. Blessings on all Zi - on's chil - dren; May their  
 2. Guide them with His ho - ly Spir - it, Shield them  
 3. Ho - ly Fa - ther, up in hea - ven, Send thine  
 4. Place a - round them God's whole ar - mor, Pure and

lit - tle feet ne'er stray From the paths of  
 with His gra - cious pow - er; Then if e - vil  
 an - gels from a - bove, To pro - tect these  
 spot - less lead them home Un - to Him who

truth and vir - tue; Keep them in the nar - row way. •  
 should as - sail them, They can stand the try - ing hour.  
 lit - tle jew - els, For Thy name they dear - ly love.  
 wise - ly sent them To earn a place beside His throne.

# Bless the Children

## CHORUS.

Bless the chil - dren, Je - sus loved them, In His

The first line of the chorus features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "Bless the chil - dren, Je - sus loved them, In His".

work they have be - gun, On - ward, on - ward

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: "work they have be - gun, On - ward, on - ward".

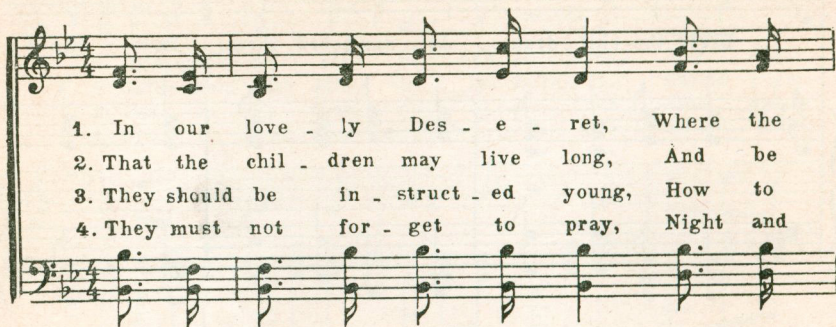
nev - er fail; Do His bid - ding ev - ry one.

The third line of the chorus concludes the vocal melody and piano accompaniment. The lyrics are: "nev - er fail; Do His bid - ding ev - ry one." The piece ends with a double bar line.

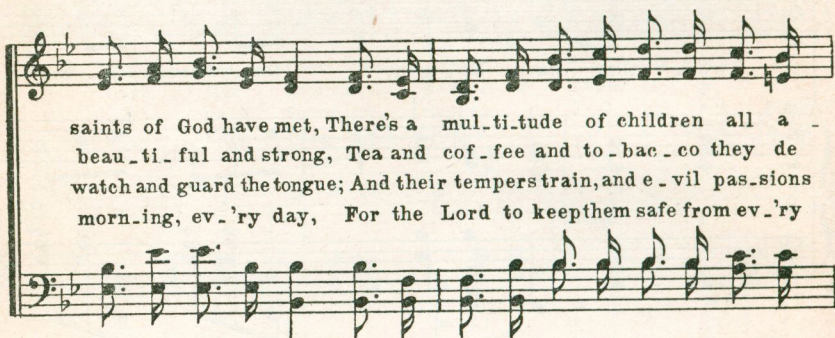
# No. 29 In Our Lovely Deseret.

ELIZA R. SNOW

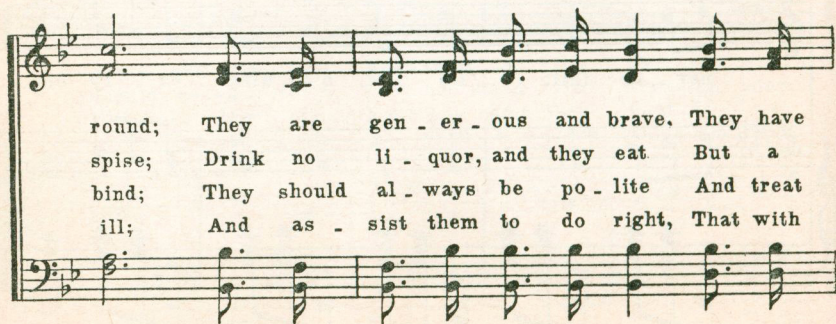
G. F. ROOT.



1. In our love - ly Des - e - ret, Where the  
 2. That the chil - dren may live long, And be  
 3. They should be in - struct - ed young, How to  
 4. They must not for - get to pray, Night and



saints of God have met, There's a mul-ti-tude of children all a -  
 beau-ti-ful and strong, Tea and cof-fee and to-bac-co they de  
 watch and guard the tongue; And their temper strain, and e-vil pas-sions  
 morn-ing, ev-'ry day, For the Lord to keep them safe from ev-'ry



round; They are gen - er - ous and brave. They have  
 spise; Drink no li - quor, and they eat But a  
 bind; They should al - ways be po - lite And treat  
 ill; And as - sist them to do right, That with

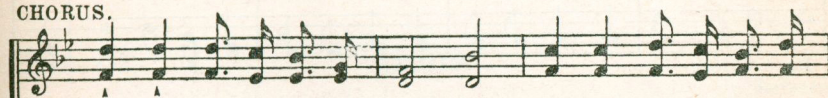
# In Our Lovely Deseret.



precious souls to save, They must lis-ten and o-bey the gos-pel's sound.  
ver-y lit-tle meat; They are seeking to be great and good and wise.  
ev-'ry-bod-y right And in ev-'ry place be af-fa-ble and kind.  
all their mind and might, They may love Him and may learn to do His will.



## CHORUS.



Hark, hark, hark, 'tis children's mu-sic, Chil-dren's voic-es, O, how



sweet, When in in-no-cence and love, Like the



angels up a-bove, They with happy hearts and cheerful fac-es meet.

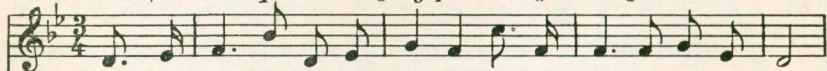


# No.30 In the Chambers of the Mountains

EMMELINE B. WELLS.

A. C. SMYTH, Feb., 1903.

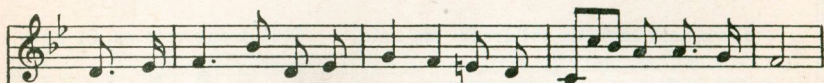
UNISON, or three parts sung by following the organ score.



1. In the chambers of the mountains Are a no-ble, mighty band,
2. Hosts of children here are growing, In these mountain vales so fair;
3. Let us teach these precious children, Ev-ry precept to o-bey,
4. On-ward! be the watch-word ev-er, Per-se-vere in do-ing right;

Tenor or Contralto voice.

Bass voice.



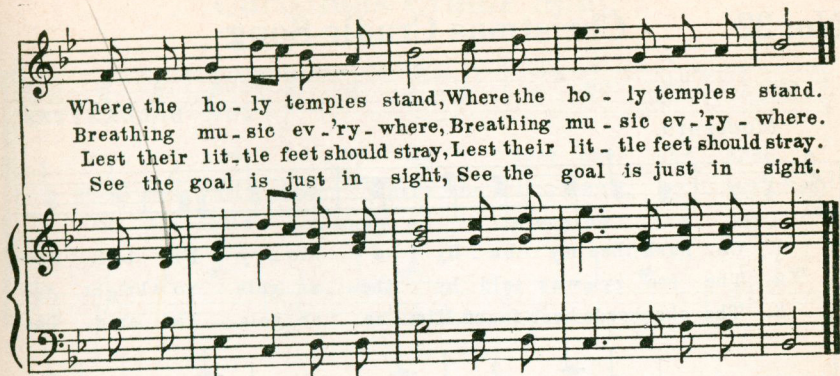
Gath'ring strength from crystal fountains, Flowing thro a chos-en land;  
And their voic-es gen-tly flowing, Ech-o sweet-ly here and there;  
That will tend to peace and un-ion, In that bet-ter, saf-er way;  
Nev-er fal-ter children, nev-er! And your sure to win the fight;



Land of Zi-on, land of Zi-on, Where the ho-ly temples stand,  
Children's voic-es, children's voic-es, Breathing mu-sic ev-'ry-where,  
Ev-er praising, Ev-er praising, Lest their lit-tle feet should stray,  
Cour-age children, courage children, See the goal is just in sight,

Contralto.

# In the Chambers of the Mountains.



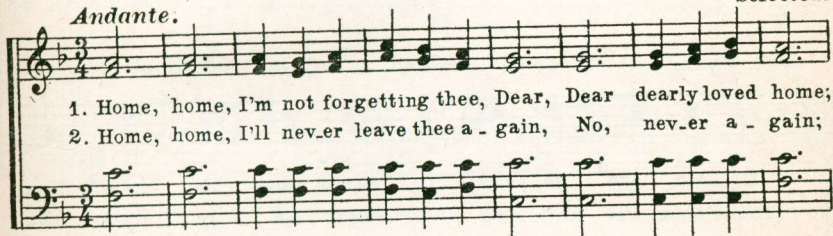
Where the ho - ly temples stand, Where the ho - ly temples stand.  
Breathing mu - sic ev - 'ry - where, Breathing mu - sic ev - 'ry - where.  
Lest their lit - tle feet should stray, Lest their lit - tle feet should stray.  
See the goal is just in sight, See the goal is just in sight.

## No. 31

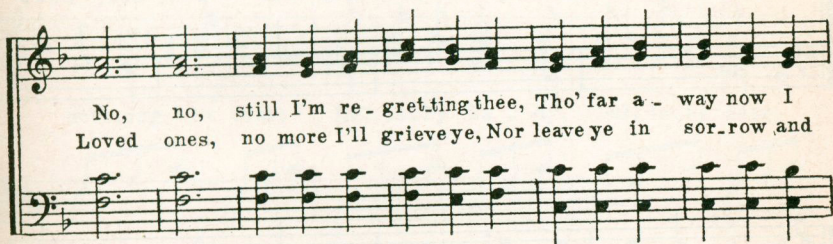
## Home.

Selected.

*Andante.*

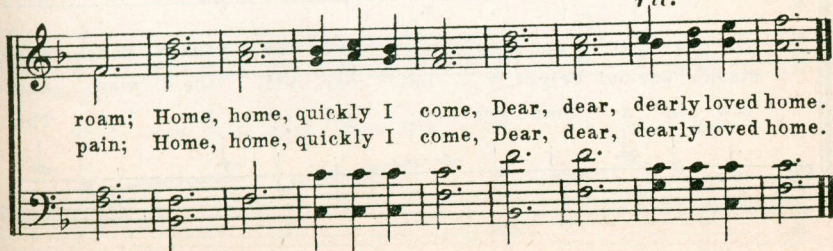


1. Home, home, I'm not forgetting thee, Dear, Dear dearly loved home;  
2. Home, home, I'll nev - er leave thee a - gain, No, nev - er a - gain;



No, no, still I'm re - gretting thee, Tho' far a - way now I  
Loved ones, no more I'll grieve ye, Nor leave ye in sor - row and

*rit.*

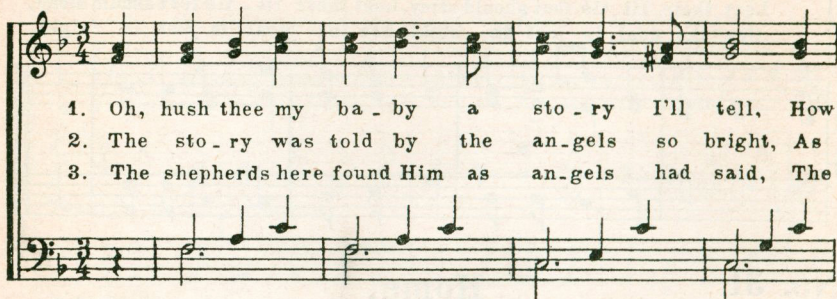


roam; Home, home, quickly I come, Dear, dear, dearly loved home.  
pain; Home, home, quickly I come, Dear, dear, dearly loved home.

## No. 32

## Christmas Cradle Song

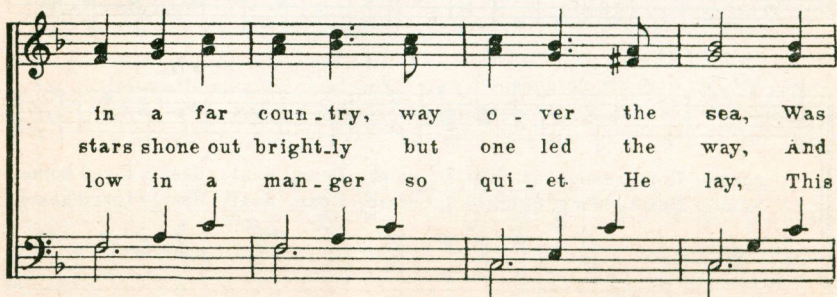
JOS. BALLANTYNE

*Moderato.*

1. Oh, hush thee my ba - by a sto - ry I'll tell, How  
2. The sto - ry was told by the an - gels so bright, As  
3. The shepherds here found Him as an - gels had said, The



lit - tle Lord Je - sus on earth came to dwell; How  
'round them was shin - ing a heav - en - ly light; The  
poor lit - tle stran - ger no crib for a bed; Down



in a far coun - try, way o - ver the sea, Was  
stars shone out bright - ly but one led the way, And  
low in a man - ger so qui - et He lay, This

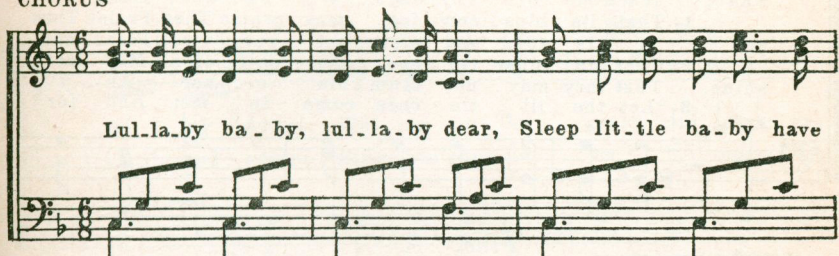
# Christmas Cradle Song



born a wee ba-by My dear one like thee.  
stood o'er the place Where the dear ba-by lay.  
lit-tle child Je-sus, a sleep on the hay.

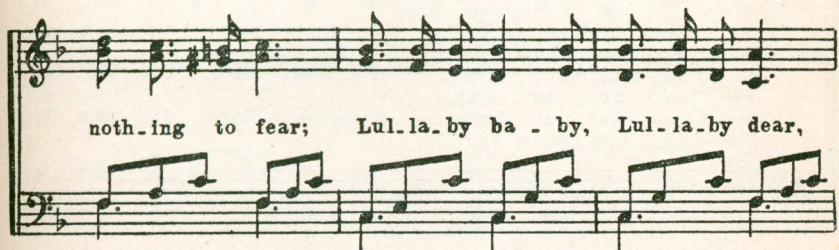
The first system of the song features a treble and bass staff in G major (one sharp). The treble staff contains a melody with a long note on 'ba-by' and a descending line on 'Je-sus'. The bass staff provides a simple accompaniment with quarter notes.

## CHORUS



Lul-la-by ba-by, lul-la-by dear, Sleep lit-tle ba-by have

The chorus begins with a treble and bass staff in G major. The treble staff has a melody with eighth notes and quarter notes. The bass staff has a simple accompaniment with quarter notes.



noth-ing to fear; Lul-la-by ba-by, Lul-la-by dear,

The second line of the chorus continues the melody and accompaniment from the first line.



Je-sus will care for His lit-tle one here.

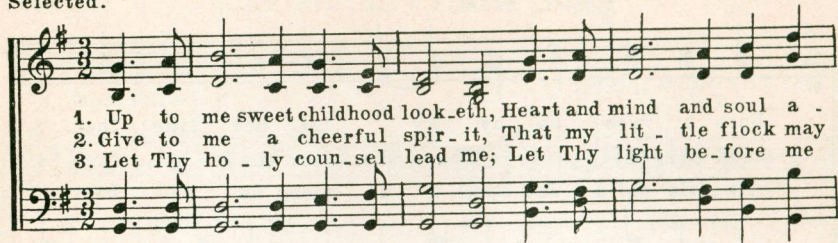
The final line of the chorus concludes the piece with a double bar line. The melody in the treble staff ends on a half note, and the accompaniment in the bass staff ends on a half note.

# No. 33

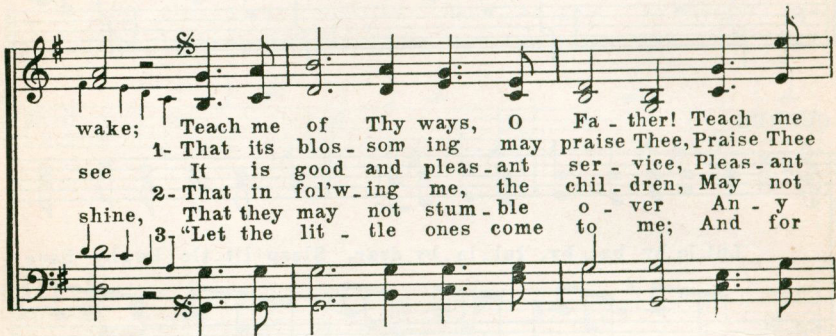
# A Prayer.

Selected.

Old Tune.

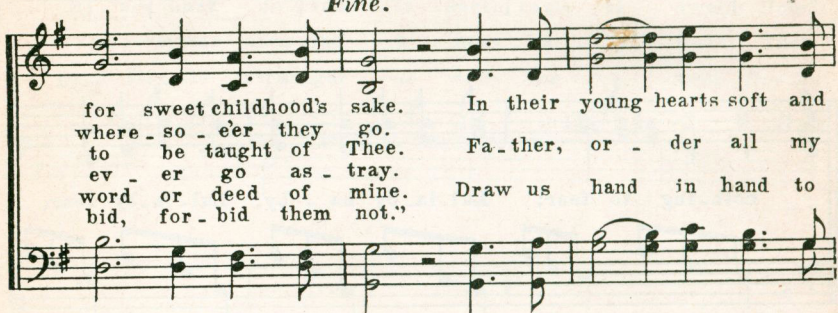


1. Up to me sweet childhood look-eth, Heart and mind and soul a -  
 2. Give to me a cheerful spir-it, That my lit-tle flock may  
 3. Let Thy ho-ly coun-sel lead me; Let Thy light be-fore me



wake; Teach me of Thy ways, O Fa-ther! Teach me  
 1- That its blos-som-ing may praise Thee, Praise Thee  
 see It is good and pleas-ant ser-vice, Pleas-ant  
 2- That in fol-w-ing me, the chil-dren, May not  
 shine, That they may not stum-ble o-ver An-y  
 3- "Let the lit-tle ones come to me; And for

*Fine.*



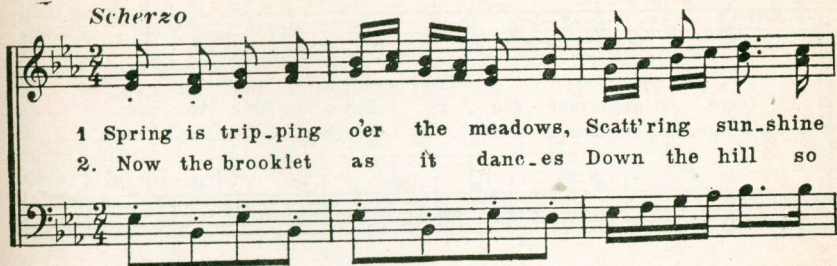
for sweet childhood's sake. In their young hearts soft and  
 where-so-e'er they go. Fa-ther, or-der all my  
 to be taught of Thee.  
 ev-er go as-tray. Draw us hand in hand to  
 word or deed of mine.  
 bid, for-bid them not."

*Go back to %*

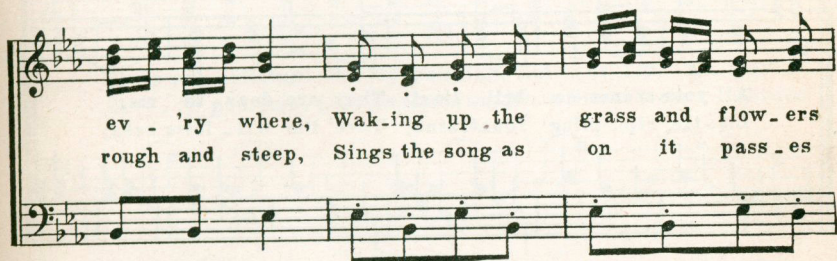


ten-der, Guide my hand good seed to sow,  
 foot-steps; So di-rect my dai-ly way,  
 Je-sus For His word's sake, un-for-got,-

Words and Music by E. STEPHENS.

*Scherzo*

1 Spring is trip-ping o'er the meadows, Scatt'ring sun-shine  
2. Now the brooklet as it danc-es Down the hill so



ev - 'ry where, Wak-ing up the grass and flow-ers  
rough and steep, Sings the song as on it pass-es



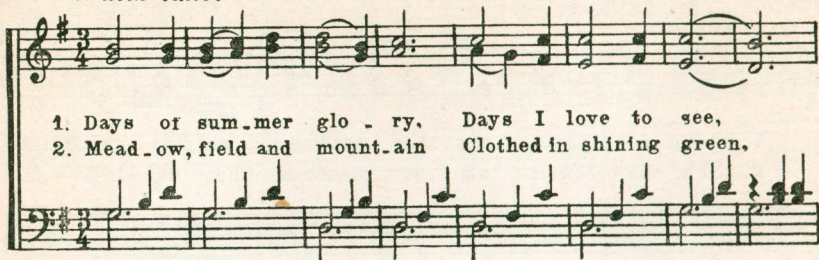
With her pres-ence sweet and rare; Come, come,  
To the lake - let fast a - sleep; Come, come,



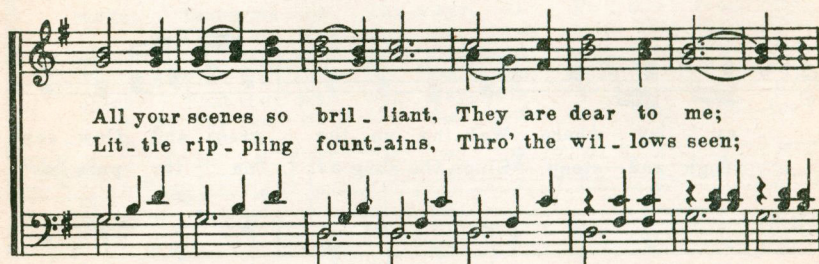
come, come, Love-ly spring so sweet and fair.  
come, come, Spring in sport a - bove thee leaps.

*Waltz time.*

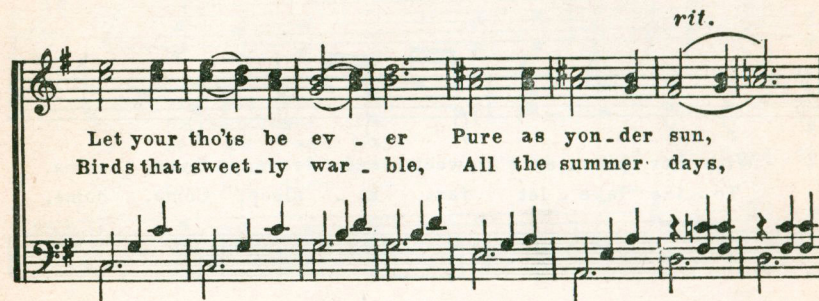
Music by JOS. BALLANTYNE.



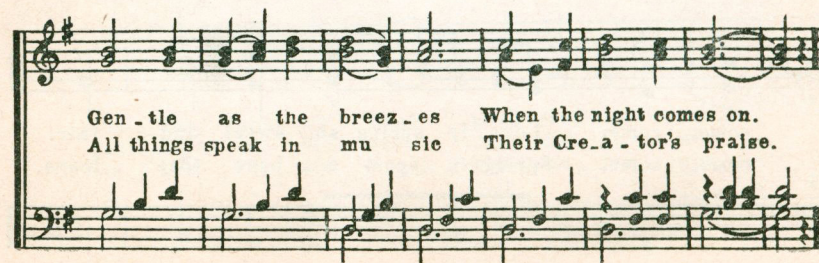
1. Days of sum-mer glo - ry. Days I love to see,  
2. Mead-ow, field and mount-ain Clothed in shining green.



All your scenes so bril - liant, They are dear to me;  
Lit - tle rip - pling fount-ains, Thro' the wil - lows seen;



*rit.*  
Let your tho'ts be ev - er Pure as yon-der sun,  
Birds that sweet-ly war - ble, All the summer days,



Gen - tle as the breez-es When the night comes on.  
All things speak in mu sic Their Cre-a - tor's praise.

*Soft and slow.*

Words and Music by E. STEPHENS.

*pp*

1. Leaves are fall-ing, fall-ing, fall-ing, From the trees to - day;  
2. Gen-tly low'ring, low'ring, low'ring, Gath-er 'round the clouds;

*sadly.*

Birds are call-ing, sad-ly call-ing, Let us fly a - way  
Soft - ly pour-ing, pour-ing, pouring, Snowflakes form a shroud

*Faster. cres.*

To the south, for winter's coming, Haste the insects cease their humming,  
For the dear old earth to lie in, Bend-ing trees and breezes sighing,

*pp*

Leaves are fall-ing, birds are calling, Win-ter comes this way.  
While the wea-ry world seems dying, Au-tumn gloom en - shrouds.

Words and Music by E. STEPHENS.

SOLO or 1st TREBLES.

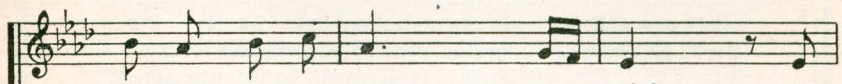


1. The Win - ter
2. Oh, bright and

CHORUS



Jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,



King holds rev-el-ry to-night, And  
 hap-py is the new-born year, And



jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,



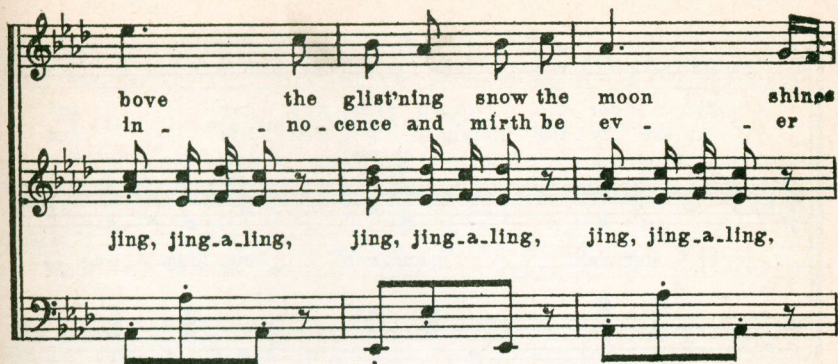
far and near the bells re-sound; . . . . . A -  
 bright and happy time is youth; . . . . . Let



Far and near the merry bells resound; Jing-a-ling, jing, jing-a-ling,  
 Bright and happy, happy time is youth;



# Winter.



bove the glist'ning snow the moon shines  
in - - - no - cence and mirth be ev - - - er

jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling.



bright, The glid-ing sleighs glide o'er the  
near, To light-en up the path of

jing, jing-a-ling, How the glid-ing sleighs slide o'er the  
Pleas-ure lightens up the path of



ground; . . . . . Mer-ry shouts far up the hills,  
truth; . . . . . Glide a-long as smooth and light.

ground, Jing-a-ling, jing, jing. Hur-rah! hur-rah!  
truth,

# Winter.

Ech-o o'er the froz-en rills, And gay and  
As the fly-ing sleighs to night, Till life and

hur-rah! hur-rah! Jing, jing-a-ling,

mer-ry is the win-ter night, While  
all its toil and care is past, And

jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,

all the earth and heav'n shines bright. . . . .  
end-less joy is ours at last. . . . .

All the earth and heav'n to-night is bright, Jing-a-ling, jing, jing.  
End-less joy and love is ours at last,

# No. 38 Jolly Old Saint Nicholas.

*Lively.*

"School Chimes."



1. Jol - ly old Saint Nich - o - las, Lean your ear this way!
2. When the clock is strik - ing twelve, When I'm fast a - sleep,
3. John - ny wants a pair of skates; Su - sy wants a dolly;



Don't you tell a sin - gle soul What I'm going to say;  
Down the chimney, broad and black, With your pack you'll creep;  
Nel - ly wants a sto - ry book; She thinks dolls are folly;



Christmas Eve is com - ing soon; Now, you dear old man,  
All the stockings you will find Hanging in a row;  
As for me my lit - tle brain Is - n't ver - y bright;



Whisper what you'll bring to me; Tell me if you can.  
Mine will be the short - est one; You'll be sure to know.  
Choose for me, Old San - ta Claus, what you think is right.

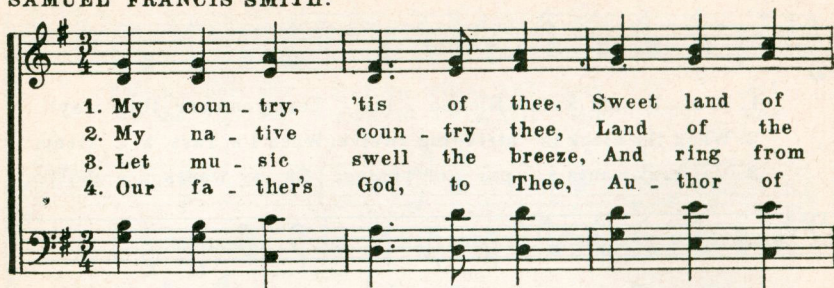


Per. S. Brainard's Sons.

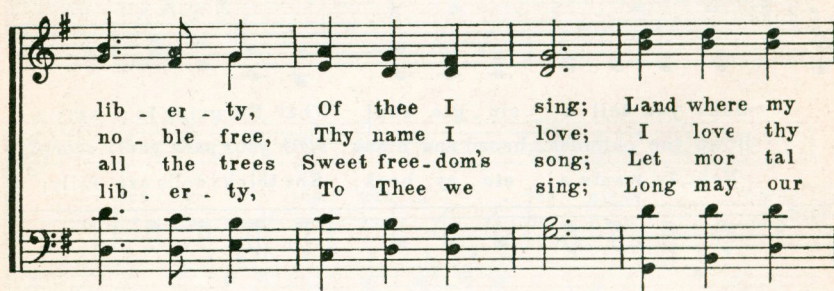
## No. 39

## America.

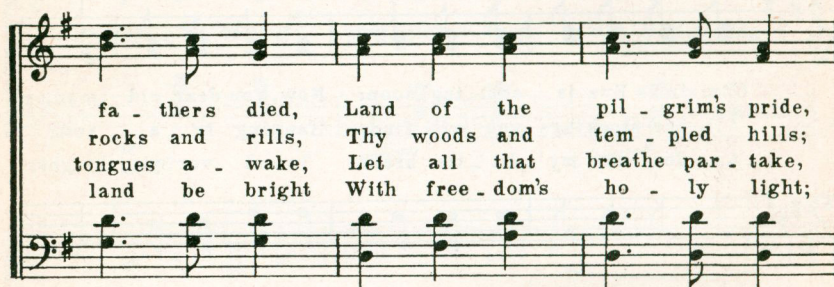
SAMUEL FRANCIS SMITH.



1. My coun - try, 'tis of thee, Sweet land of  
 2. My na - tive coun - try thee, Land of the  
 3. Let mu - sic swell the breeze, And ring from  
 4. Our fa - ther's God, to Thee, Au - thor of



lib - er - ty, Of thee I sing; Land where my  
 no - ble free, Thy name I love; I love thy  
 all the trees Sweet free - dom's song; Let mor - tal  
 lib - er - ty, To Thee we sing; Long may our



fa - thers died, Land of the pil - grim's pride,  
 rocks and rills, Thy woods and tem - pled hills;  
 tongues a - wake, Let all that breathe par - take,  
 land be bright With free - dom's ho - ly light;



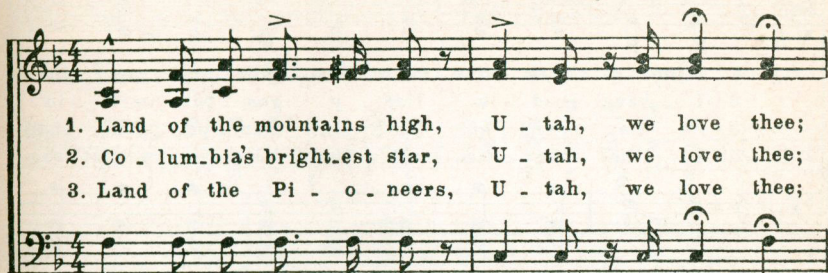
From ev - 'ry moun - tain side Let free - dom ring.  
 My heart with rap - ture thrills Like that a - bove.  
 Let rocks their si - lence break, The sound pro - long.  
 Pro - tect us by Thy might, Great God, our King.

## No. 40

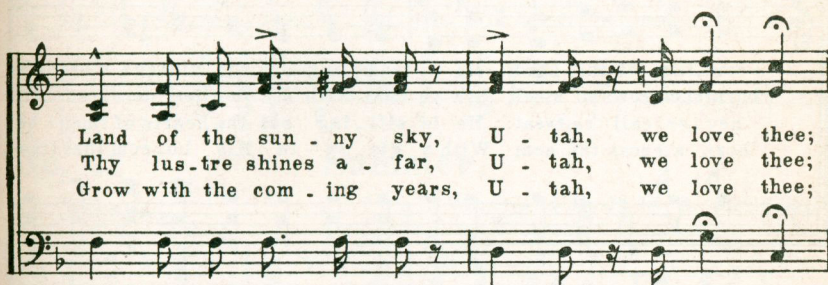
## Utah, we Love Thee.

(State Song of Utah, Adopted by the Legislature, February 10, 1917.)

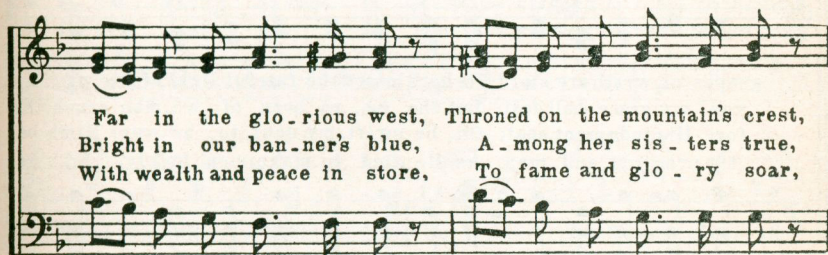
Words and Music by EVAN STEPHENS.



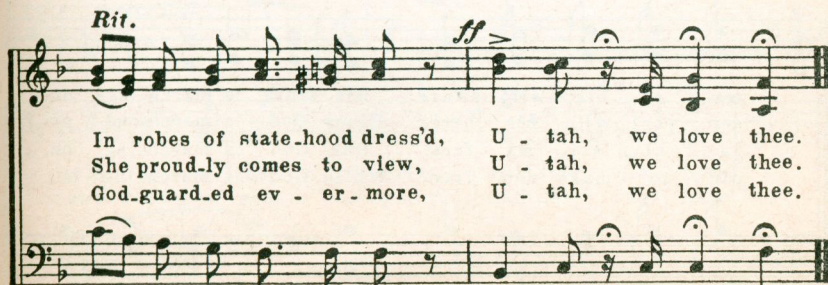
1. Land of the mountains high, U - tah, we love thee;  
 2. Co - lum - bia's bright - est star, U - tah, we love thee;  
 3. Land of the Pi - o - neers, U - tah, we love thee;



Land of the sun - ny sky, U - tah, we love thee;  
 Thy lus - tre shines a - far, U - tah, we love thee;  
 Grow with the com - ing years, U - tah, we love thee;



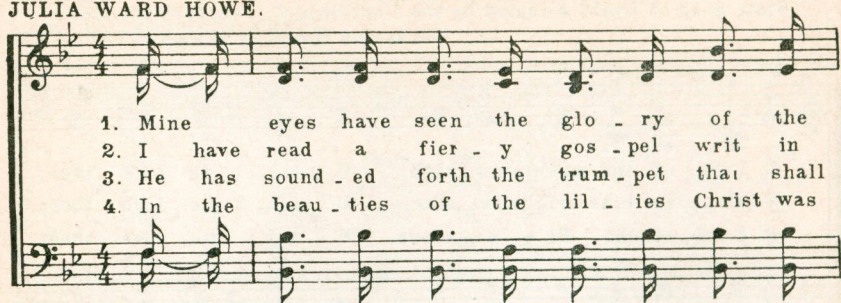
Far in the glo - rious west, Throned on the mountain's crest,  
 Bright in our ban - ner's blue, A - mong her sis - ters true,  
 With wealth and peace in store, To fame and glo - ry soar,



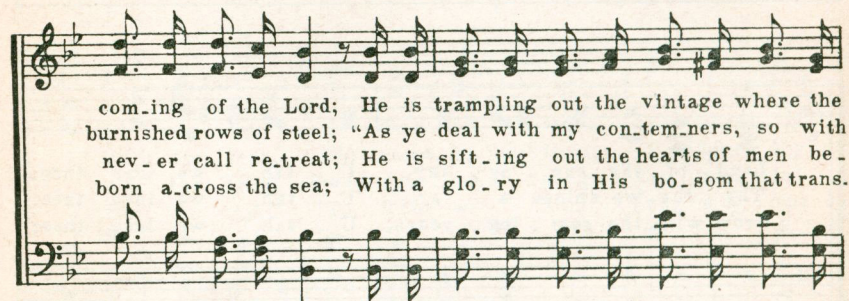
*Rit.*  
 In robes of state - hood dress'd, U - tah, we love thee.  
 She proud - ly comes to view, U - tah, we love thee.  
 God - guard - ed ev - er - more, U - tah, we love thee.

# No. 41 Battle Hymn of the Republic.

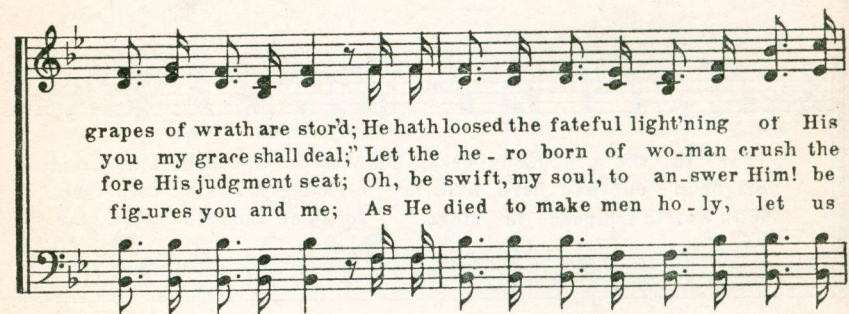
JULIA WARD HOWE.



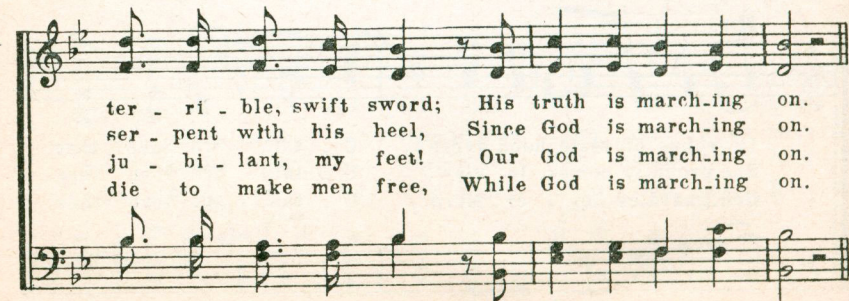
1. Mine eyes have seen the glo - ry of the  
2. I have read a fier - y gos - pel writ in  
3. He has sound - ed forth the trum - pet that shall  
4. In the beau - ties of the lil - ies Christ was



com - ing of the Lord; He is trampling out the vintage where the  
burnished rows of steel; "As ye deal with my con - tem - ners, so with  
nev - er call re - treat; He is sift - ing out the hearts of men be -  
born a - cross the sea; With a glo - ry in His bo - som that trans.



grapes of wrath are stor'd; He hath loosed the fateful light'ning of His  
you my grace shall deal;" Let the he - ro born of wo - man crush the  
fore His judgment seat; Oh, be swift, my soul, to an - swer Him! be  
fig - ures you and me; As He died to make men ho - ly, let us



ter - ri - ble, swift sword; His truth is march - ing on.  
ser - pent with his heel, Since God is march - ing on.  
ju - bi - lant, my feet! Our God is march - ing on.  
die to make men free, While God is march - ing on.

# Battle Hymn of the Republic.

CHORUS.



Glo-ry, glo-ry, hal-le - lu-jah! Glo-ry, glo-ry, hal-le - lu-jah!



Glo-ry, glo-ry, hal-le - lu-jah, His truth is march-ing on.



No. 42

Summer.

*Lively.*

Words and Music by E. STEPHENS



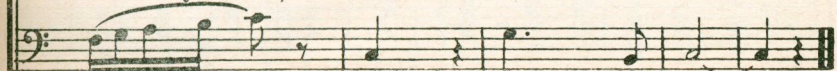
1. Hark! hark! hark! A bird is singing there in the tree,  
2. See! see! see! A rose-bud yonder nods to the sea,



What can it be that it says to me, Loud and clear, now  
Lov - ing - ly blushes, then says to me. "Watch me o - pen,



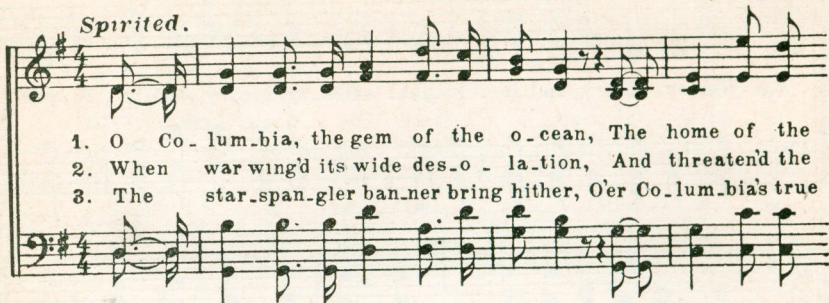
plain as can be, "Summer, sum-mer is here!"  
now don't you see, Summer, sum-mer is here!"



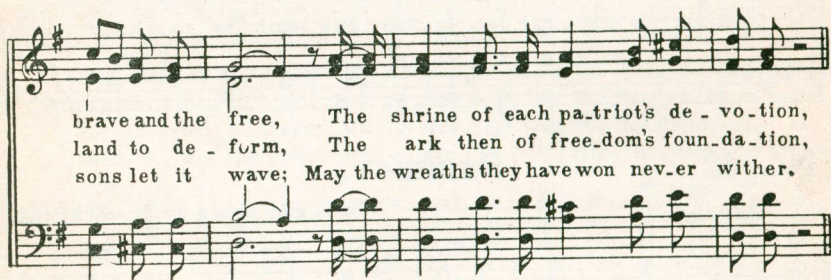
# No. 43 Columbia, the Gem of the Ocean

D. T. SHAW.

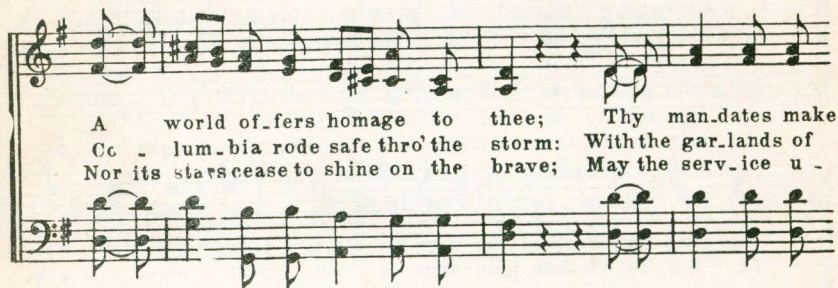
*Spirited.*



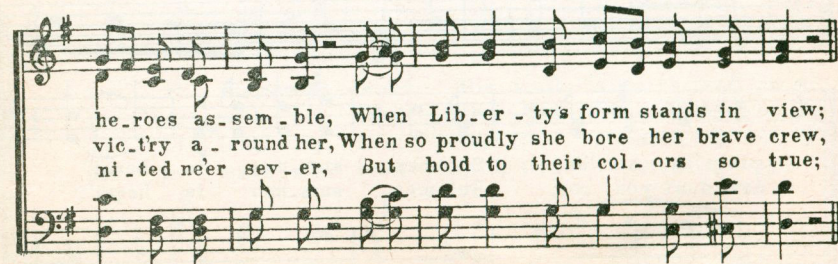
1. O Co-lum-bia, the gem of the o-cean, The home of the
2. When war wing'd its wide des-o-lation, And threaten'd the
3. The star-span-gler ban-ner bring hither, O'er Co-lum-bia's true



brave and the free, The shrine of each pa-triot's de-votion,  
land to de-form, The ark then of free-dom's foun-da-tion,  
sons let it wave; May the wreaths they have won nev-er wither.

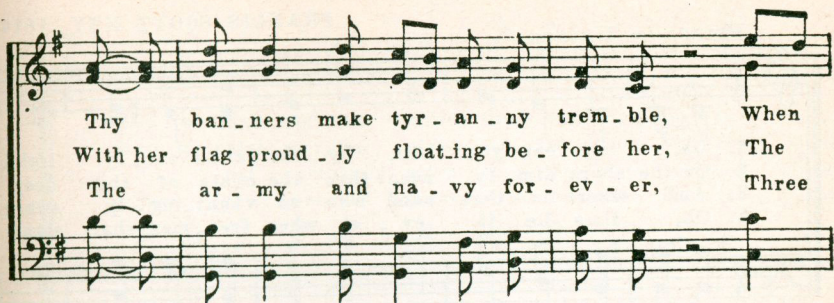


A world of-fers homage to thee; Thy man-dates make  
Co-lum-bia rode safe thro' the storm: With the gar-lands of  
Nor its stars cease to shine on the brave; May the serv-ice u-

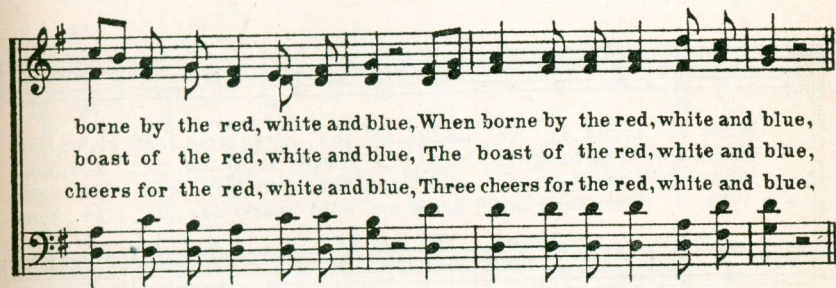


he-ros as-sem-ble, When Lib-er-ty's form stands in view;  
vic-try a-round her, When so proudly she bore her brave crew,  
ni-ted ne'er sev-er, But hold to their col-ors so true;

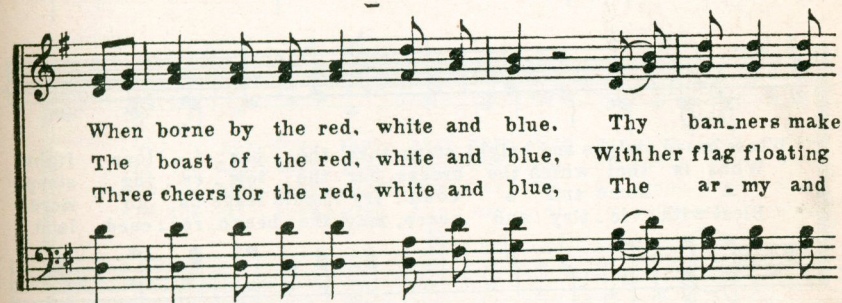
# Columbia, the Gem of the Ocean.



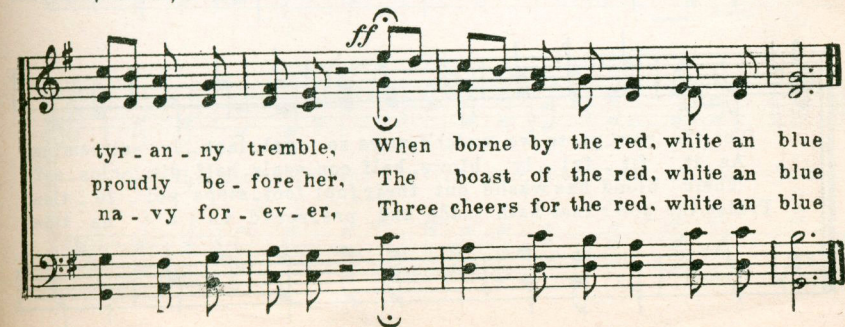
Thy ban\_ners make tyr - an - ny trem - ble, When  
With her flag proud - ly float - ing be - fore her, The  
The ar - my and na - vy for - ev - er, Three



borne by the red, white and blue, When borne by the red, white and blue,  
boast of the red, white and blue, The boast of the red, white and blue,  
cheers for the red, white and blue, Three cheers for the red, white and blue.

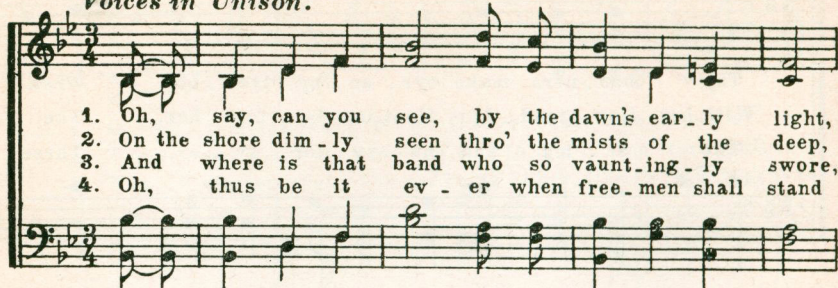


When borne by the red, white and blue. Thy ban\_ners make  
The boast of the red, white and blue, With her flag floating  
Three cheers for the red, white and blue, The ar - my and

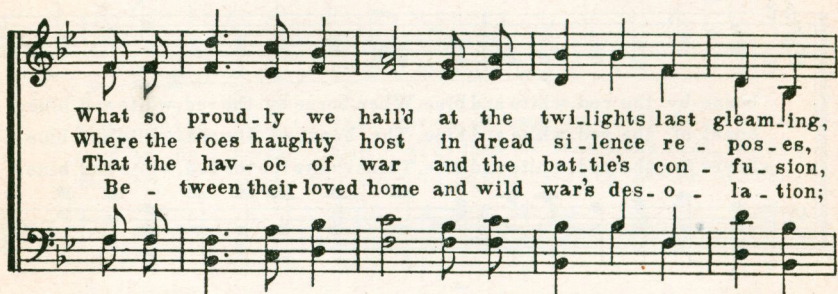


tyr - an - ny tremble, When borne by the red, white an blue  
proudly be - fore her, The boast of the red, white an blue  
na - vy for - ev - er, Three cheers for the red, white an blue

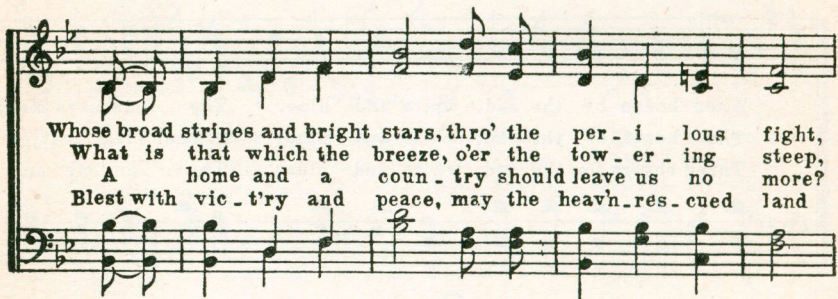
FRANCIS SCOTT KEY, 1814.

*Voices in Unison.*


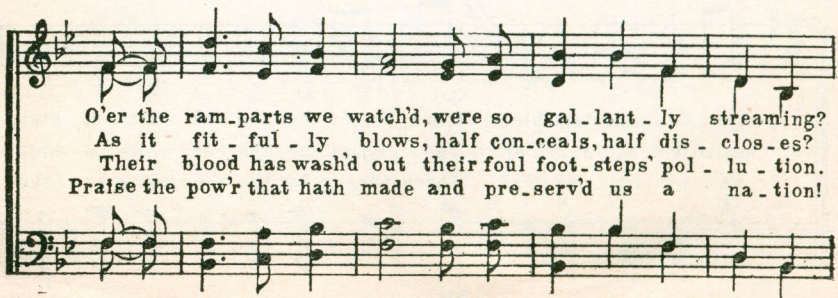
1. Oh, say, can you see, by the dawn's ear-ly light,  
 2. On the shore dim-ly seen thro' the mists of the deep,  
 3. And where is that band who so vaunt-ing-ly swore,  
 4. Oh, thus be it ev-er when free-men shall stand



What so proud-ly we hail'd at the twilights last gleam-ing,  
 Where the foes haughty host in dread si-lence re-pos-es,  
 That the hav-oc of war and the bat-tle's con-fu-sion,  
 Be-tween their loved home and wild war's des-o-la-tion;

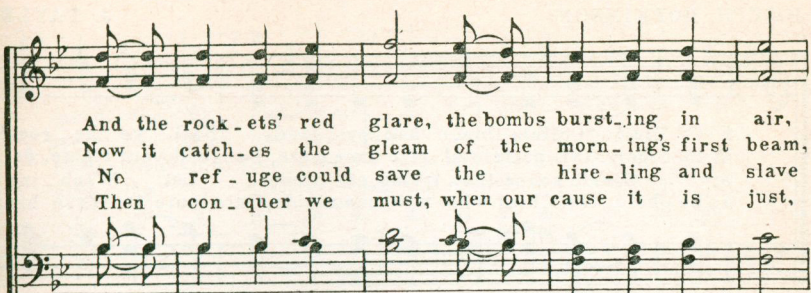


Whose broad stripes and bright stars, thro' the per-i-lous fight,  
 What is that which the breeze, o'er the tow-er-ing steep,  
 A home and a coun-try should leave us no more?  
 Blest with vic-t'ry and peace, may the heav'n-res-cued land

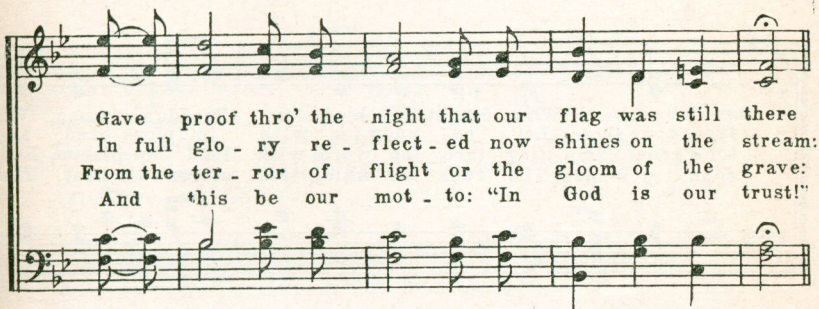


O'er the ram-parts we watch'd, were so gal-lant-ly streaming?  
 As it fit-ful-ly blows, half con-ceals, half dis-clos-es?  
 Their blood has wash'd out their foul foot-steps' pol-lu-tion.  
 Praise the pow'r that hath made and pre-serv'd us a na-tion!

# The Star-Spangled Banner



And the rock-ets' red glare, the bombs burst-ing in air,  
Now it catch-es the gleam of the morn-ing's first beam,  
No ref-uge could save the hire-ling and slave  
Then con-quer we must, when our cause it is just,

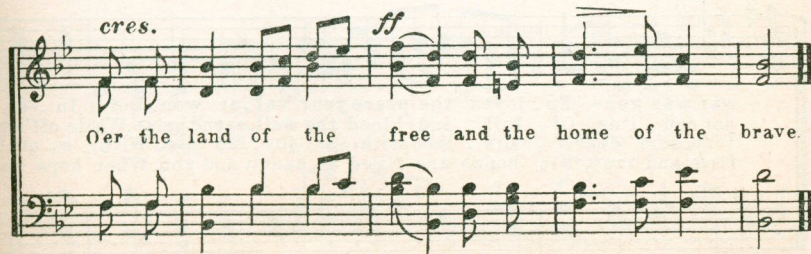


Gave proof thro' the night that our flag was still there  
In full glo-ry re-flect-ed now shines on the stream:  
From the ter-ror of flight or the gloom of the grave:  
And this be our mot-to: "In God is our trust!"

## CHORUS.



*ff*  
Oh, say, does that star-span-gled ban-ner yet wave  
'Tis the star-span-gled ban-ner: oh, long may it wave  
And the star-span-gled ban-ner in tri-umph doth wave  
And the star-span-gled ban-ner in tri-umph shall wave



*cres.* *ff*  
O'er the land of the free and the home of the brave.

JOSEPH HOPKINSON.

J. FAYLES.

1. Hail Co-lum-bia, hap-py land Hail, ye he-roes!  
 2. Im-mor-tal pa-triots! rise once more, De-fend your rights, de-  
 3. Sound, sound the trump of fame! Let Wash-ing-  
 4. Be-hold the Chief who now commands, Once more to serve his

heav'n, born band! Who fought and bled in Freedom's cause, Who  
 fend your shore; Let no rude foe with im-pious hand, Let  
 ton's great name Ring thro' the world with loud ap-plause, Ring  
 coun-try stands, The rock on which the storm will beat, The

fought and bled in Freedom's cause, And when the storm of  
 no rude foe with im-pious hand, In-vade the shrine where  
 thro' the world with loud ap-plause; Let ev-'ry clime to  
 rock on which the storm will beat; But armed in vir-tue,

war was gone, En-joyed the peace your val-or won. Let in-de-  
 sacred lies, Of toil and blood the well-earn'd prize. While off'ring  
 free-dom dear. Lis-ten with a joy-ful ear. With e-qual  
 firm and true, His hopes are fixed on heav'n and you. When hope was

# Hail Columbia!

pend-ence be our boast, Ev-er mindful what it cost;  
peace sin- cere and just, In heav'n we place a man- ly trust, That  
skill, with God- like pow'r, He gov- erns in the fear- ful hour Of  
sink- ing in dis- may, When gloom obscur'd Columbia's day, His

The first system of musical notation for 'Hail Columbia!'. It consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the staves.

Ev- er grateful for the prize, Let its al- tar reach the skies  
Truth and Justice will prevail, And ev-ry scheme of bondage fail.  
hor-rid war; or guides withease The happier times of hon-est peace.  
steady mind, from changes free. Resolved on death or lib- er- ty.

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the staves.

## CHORUS.

Firm, u- ni- ted, let us be, Rallying round our lib- er- ty;

The first line of the chorus, featuring a treble and bass staff. The melody is in the treble staff. The lyrics are written below the staves.

As a band of brothers joined, Peace and safety we shall find.

The second line of the chorus, featuring a treble and bass staff. The melody is in the treble staff. The lyrics are written below the staves. There are fingerings (3 and 5) indicated above some notes in the treble staff.

Music by J. J. McCLELLAN.

*Soulfully.*

Let lit-tle hands bring blossoms sweet To brave men ly-ing low; Let

The first system of music is in 6/8 time. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (grand staff) features a steady bass line and chords in the right hand.

lit-tle hearts to sol-diers brave Their love and hon-or show; We'll

The second system continues the melody and accompaniment. The piano part includes some chromatic movement in the right hand.

*mf* love the flag they lov'd so well, The dear old ban-ner bright; We'll

The third system concludes the piece. The piano part features a final chord in the right hand. The tempo/mood marking *mf* (mezzo-forte) is indicated at the start of this system.

# For Decoration Day.

*f* *rit.*

love the land for which they fell, With soul and strength and might.

## No. 47 The Little New Year.

Words selected.

Music by ALVIN A. BEESLEY.

1. Oh, I am the lit\_tle New Year, oh, oh! Here I come  
 2. 7 Blessings I bring for one and all, Big folks and  
 3. For I am the lit\_tle New Year, oh, oh! Here I come

trip - ping it o - ver the snow, Shak - ing my bells with a  
 lit - tle folks, short and tall, Each one from me a  
 trip - ping it o - ver the snow, Shak - ing my bells with a

mer - ry din, So o - pen your doors and let me in.  
 treasure may win, So o - pen your doors and let me in.  
 mer - ry din, So o - pen your doors and let me in.

*Prelude.*

1. There was a place in child-hood That I re-mem-ber  
 2. When lov-ing tales were end-ed, "Good night," she soft-ly  
 3. In sickness of my child-hood, And sorrows of my

well, And there, a voice of sweet-est tones, Bright  
 said, And kissed, and laid me down to sleep, With-  
 prime; And griefs of all my rip-per years, And

# My Mother Dear.

lov - ing tales would tell; And gen - tle words and  
in my ti - ny bed; And ho - ly words she  
cares of ev - 'ry time— When doubt or dan - ger

fond embrace Were giv'n with joy to me, When  
taught me there—Me - thinks I yet can see, Her  
weighed me down, Then, plead - ing all for me, It

I was in that happy place— Up - on my mother's knee.  
an - gel eyes, as close I knelt Be - side my mother's knee.  
was a fer - vent pray'r to heav'n, That bent my mother's knee.

## CHORUS

My mother dear! My mother dear! My gen - tle, gentle mother.

## No. 49

## My Father Dear

E. R. SNOW.

A. C. SMYTH.

UNISON. *Moderato with simplicity.*

- 1 My own dear lov - ing fa - ther, Most good and kind to me; My  
 2. My earthly gifts and blessings, From fa - ther's bounties flow; O,  
 3. I think up - on his kindness, and fond e - motions swell, From



heart is full of gra - ti - tude As heart of child can be. The  
 how shall I the debt re - pay? What can a child be - stow? I  
 pure af - fec - tion's fountain streams, And more than words can tell, The



sweetest tones can - not ex - press What my warm bo - som feels, For  
 will not deign as of - fer - ing From mammon's shin - ing mart; A  
 purpose of my heart shall be, My grat - i - tude to prove, And



# My Father Dear.

all the love and ten-der-ness A fa-ther's care re-veals.  
rich-er to-ken I will bring A tribute from the heart. My  
with my life's in-teg-ri-ty, To tes-ti-fy my love

## CHORUS.

father dear, My father dear, My own, my lov-ing fa-ther, My

father dear My father dear, My own kind, loving fa-ther.

# No. 50 I Love Thee, Utah Dear.

Words and Music by EVAN STEPHENS.

*Fervently.*



1. Sweet, in tune with my heart's beating, I can hear a song re -
2. As I see thy brightskies bending, O-ver vale and mountun -
3. When I hear in joy-ous ringing, Voices sweet of children
4. May the breezes soft car-ress thee; Wars and discords n'er dis-



peat-ing, One fond tho't, my bliss com-plet-ing: Oh, I  
end-ing, Ev-'ry tint har-mo-nious blend-ing, Oh, I  
sing-ing, Tho'ts of home and loved ones bring-ing: How I  
tress thee; May the hea-ven ev-er bless thee, For I



love thee, U - tah dear, I love thee, U - tah dear.  
love thee, U - tah dear, I love thee, U - tah dear.  
love thee, U - tah dear, I love thee, U - tah dear.  
love thee, U - tah dear, I love thee, U - tah dear.



## No. 51

## Light and Shadow.

JOHN B. TABB.

JAMES STANLEY.

*Espressivo*

1 "How I love you,  
2 But at twilight,

*mp dolce*

lit\_tle maid!" Said the sunbeam to the shade, As all day she  
ere he died, She was weeping at his side, And he felt her

1 *p*  
shrank a-way be- fore him, be- fore him.  
tress-es trail-ing o'er

2 *p* *rit.*  
him, o'er him, o'er him.  
*pp rit.*

# No. 52 Christ and His Little Ones.

O. F. WHITNEY

EVAN STEPHENS

*Andantino Dolce*  $\text{♩} = 50$



1. In robes of light, Than day more bright,  
2. O'er-look - ing none, The gra - cious One, His  
3. O hap - py time, O scene sub - lime,

*cres.*

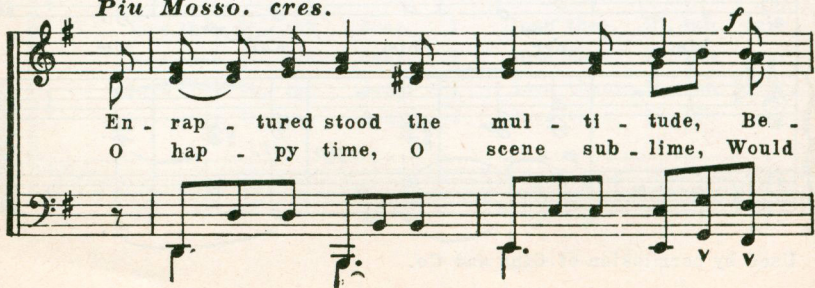


Haloed with heav'nly flame A - down the sky, From  
bless - ings on them seals. And tears now prove, The  
Would I had shared in thee O Ne - phite boy, How



worlds on high, The glor - ious Sav - iour came.  
wealth of love His ten - der - ness re - veals.  
great thy joy, Such won - drous things to see.

*Piu Mosso. cres.*



En - rap - tured stood the mul - ti - tude, Be -  
O hap - py time, O scene sub - lime, Would

# Christ and His Little Ones:

*Tempo  
Primo*

*dim.*

hold - ing Him their King, At  
I had shared in thee O

*Tenderly*

*mp*

whose com - mand, The chos - en band, Their  
Ne - phite boy, How great thy joy, Such

lit - tle child - ren bring, Their  
won - drous things to see, Such

*rit.*

*e*

*dim.*

lit - tle child ren bring  
won - drous things to see.

*pp*

## Rock-a-bye Baby.

H. A. TUCKETT.

1. Rock - a - bye ba - by on the tree top, When the wind  
 2. Rock - a - bye ba - by pa - pa is hunting, Ma - ma is

blows the cra - dle will rock, When the bough breaks the  
 wait - ing glad - ly his com - ing, Rise with the lark, love,

*Fine.*  
 cradle will fall; Down will come ba - by cradle and all.  
 and glad - ly greet him, All will be joy with thee to - day.

Sleep, sleep, sleep, ba - by sleep,  
 Sleep, ba - by sleep till the dawn of the day,

# Rock-a-bye Baby.

Sleep till the dawn of the day,  
Sleep, ba - by, sleep till dawn of day,

Sleep, sleep, sleep, ba - by, sleep  
Sleep, ba - by, sleep till the dawn of the day.

*1st time*  
Then a - - wake. *Organ*

*2nd time* *D. C.*  
Sleep, then a - - wake. Ah!

Children join hands and swing back and forth to imitate the rocking of a cradle, while singing the first part, remaining still for the second part. Join hands again at the pause, Ah!

H. A. TUCKETT.

*Allegretto.*

1. Wel - come to all, With joy we give you greet - ing, And  
2. Wel - come to all, And may all care and sor - row Be

The first system of music features a treble and bass staff in G major (one sharp) and 2/4 time. The melody is in the treble, and the accompaniment is in the bass. The key signature has one sharp (F#). The time signature is 2/4. The melody starts with a quarter note G, followed by a quarter note A, then a quarter note B, and a quarter note C. The accompaniment starts with a half note G, followed by a half note A, then a half note B, and a half note C.

may our mirthful sing - ing gladden ev - 'ry heart;  
ban - ished a - far that all may hap - py be

The second system of music continues the melody and accompaniment. The melody starts with a quarter note D, followed by a quarter note E, then a quarter note F#, and a quarter note G. The accompaniment starts with a half note G, followed by a half note A, then a half note B, and a half note C.

Wel - come to all the air with mu - sic ring - ing,  
Wel - come to all and may your smiling fac - es,

The third system of music continues the melody and accompaniment. The melody starts with a quarter note A, followed by a quarter note B, then a quarter note C, and a quarter note D. The accompaniment starts with a half note G, followed by a half note A, then a half note B, and a half note C.

And may we all be hap - py when we part.  
Greet us with joy as we war - ble forth in glee.

The fourth system of music concludes the piece. The melody starts with a quarter note E, followed by a quarter note F#, then a quarter note G, and a quarter note A. The accompaniment starts with a half note G, followed by a half note A, then a half note B, and a half note C.

# Welcome to All.

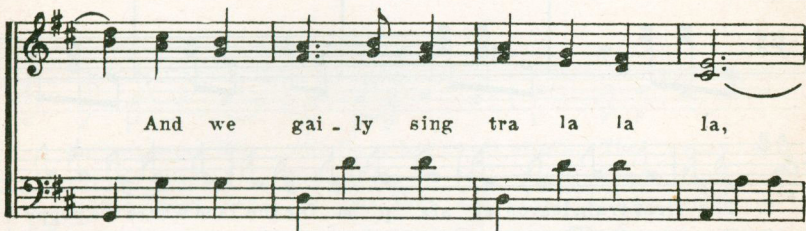
*Children join hands and swing from side to side*

CHORUS.



And we gai - ly sing tra la la la,

The first system of the chorus features a treble and bass staff in G major (one sharp) and 2/4 time. The treble staff contains a melody with eighth and quarter notes, while the bass staff provides a simple accompaniment of quarter notes. The lyrics 'And we gai - ly sing tra la la la,' are written below the treble staff.



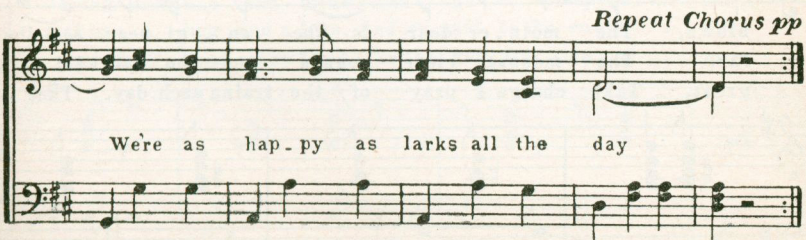
And we gai - ly sing tra la la la,

The second system continues the melody and accompaniment from the first system. The treble staff melody ends with a double bar line and repeat dots. The bass staff continues with quarter notes.



And we gai - ly sing tra la la la,

The third system continues the melody and accompaniment. The treble staff melody ends with a double bar line and repeat dots. The bass staff continues with quarter notes.



*Repeat Chorus pp*

We're as hap - py as larks all the day

The final system of the chorus is marked 'Repeat Chorus pp'. The treble staff melody ends with a double bar line and repeat dots. The bass staff continues with quarter notes and ends with a double bar line.

E. BEESLEY.

*Moderato.*

1. The first train leaves at six p. m., for the land where the poppy
2. The next train leaves at eight p. m., for the pop - py land a -
3. So I ask of Him who children took in His arms in goodness



blows, The moth-er dear is the en - gi-neer, And the  
 far, The message clear sounds on the ear, All a -  
 great, Take charge I pray of the trains each day. That



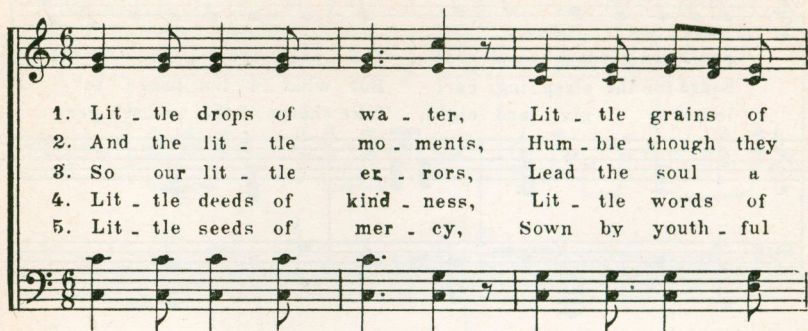
# The Evening Train.

pas-sen-ger laughs and crows, The pal-ace car is the  
board for the sleep-ing car, But what is the fare to  
leave at six and eight, Take charge of the pas-sen-gers

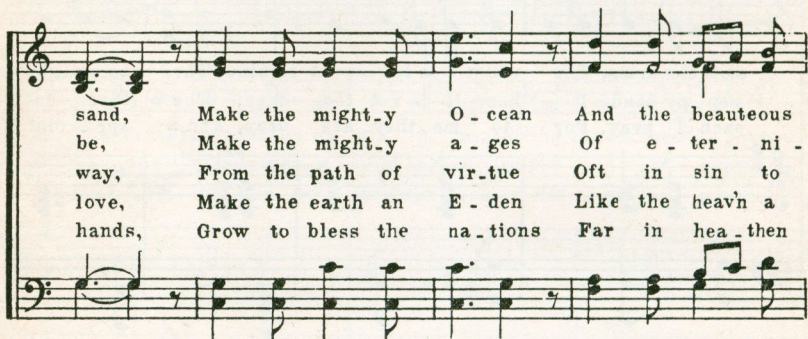
mother's arms, The whistle a low sweet strain, The pas-sen-gers  
pop-py land, I hope it is not too dear; The fare is  
each I pray, For to me they are dear, And a spe-cial

*D. S.*

wink and nod and blink, And go to sleep on the train  
this a hug and a kiss, And it's paid to the en-gi-neer.  
guard O gra-cious Lord, O'er the gen-tle en-gi-neer.



1. Lit - tle drops of wa - ter, Lit - tle grains of  
 2. And the lit - tle mo - ments, Hum - ble though they  
 3. So our lit - tle ex - rors, Lead the soul a  
 4. Lit - tle deeds of kind - ness, Lit - tle words of  
 5. Lit - tle seeds of mer - cy, Sown by youth - ful

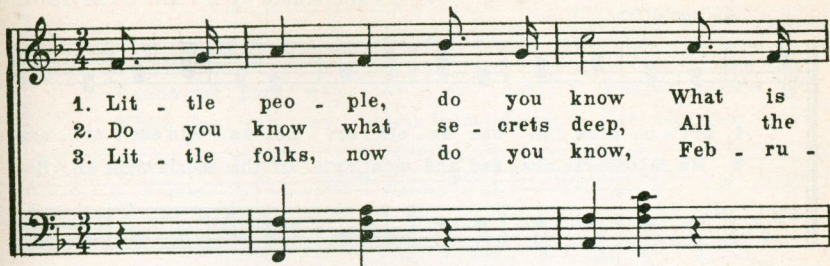


sand, Make the might-y O - cean And the beauteous  
 be, Make the might-y a - ges Of e - ter - ni -  
 way, From the path of vir - tue Oft in sin to  
 love, Make the earth an E - den Like the heav'n a  
 hands, Grow to bless the na - tions Far in hea - then

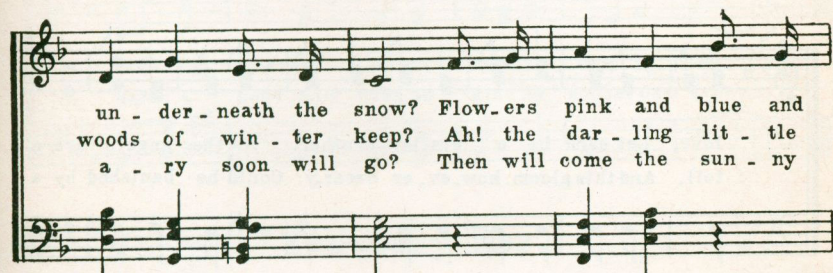


*rit.*  
 land, And the beau - teous land  
 ty, Of e - ter - ni - ty.  
 stray, Oft in sin to stray.  
 bove, Like the heav'n a - bove.  
 lands, Far in hea - then lands.

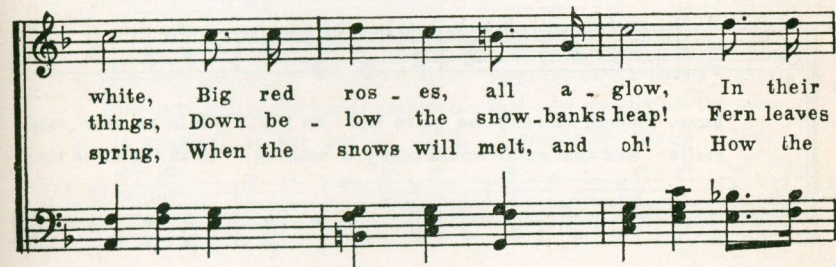
J. P. OLSEN.



1. Lit - tle peo - ple, do you know What is  
 2. Do you know what se - crets deep, All the  
 3. Lit - tle folks, now do you know, Feb - ru -



un - der - neath the snow? Flow - ers pink and blue and  
 woods of win - ter keep? Ah! the dar - ling lit - tle  
 a - ry soon will go? Then will come the sun - ny



white, Big red ros - es, all a - glow, In their  
 things, Down be - low the snow - banks heap! Fern leaves  
 spring, When the snows will melt, and oh! How the

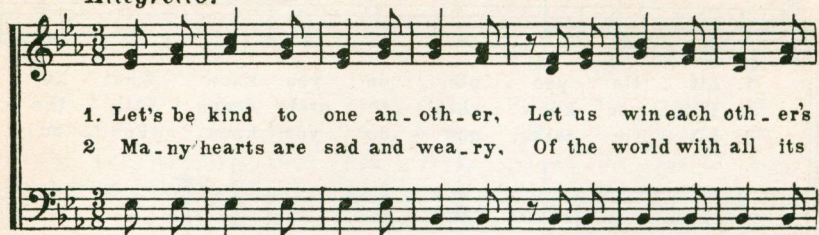


dark roots fold - ed tight, Till the mer - ry south winds blow.  
 curled in ti - ny rings, Vio - let ba - bies fast a - sleep  
 mea - dow - brooks will sing, And the daf - fo - dil - lies blow.

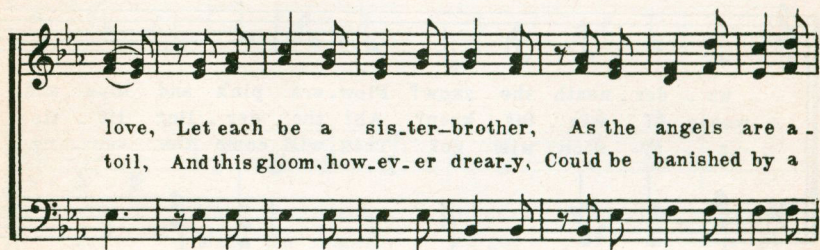
# No. 58 Let's Be Kind to One Another.

Words and Music by EVAN STEPHENS

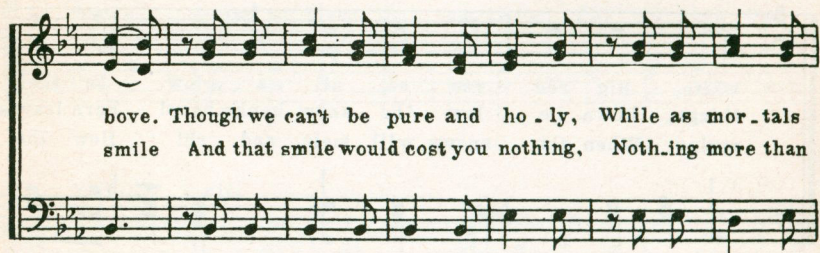
*Allegretto.*



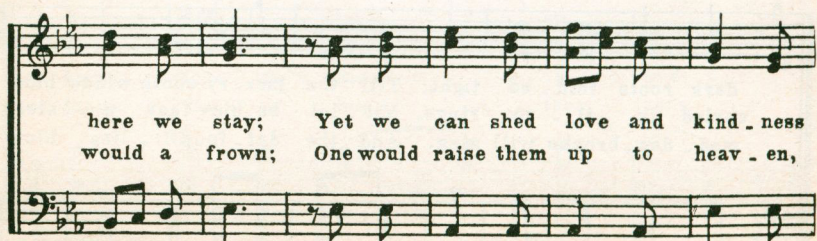
1. Let's be kind to one an-oth-er, Let us wineach oth-er's  
2 Ma-ny hearts are sad and wea-ry, Of the world with all its



love, Let each be a sis-ter-brother, As the angels are a-  
toil, And this gloom, how-ev-er drear-y, Could be banished by a

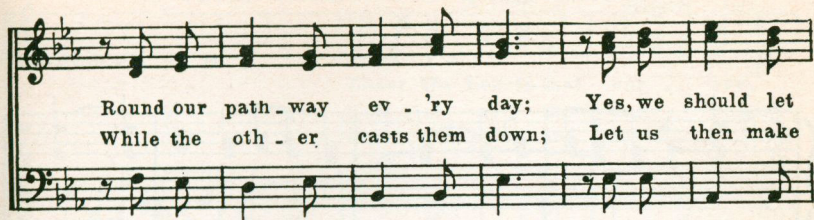


bove. Though we can't be pure and ho-ly, While as mor-tals  
smile And that smile would cost you nothing, Noth-ing more than



here we stay; Yet we can shed love and kind-ness  
would a frown; One would raise them up to heav-en,

## Let's Be Kind to One Another.



Round our path-way ev-'ry day; Yes, we should let  
While the oth-er casts them down; Let us then make

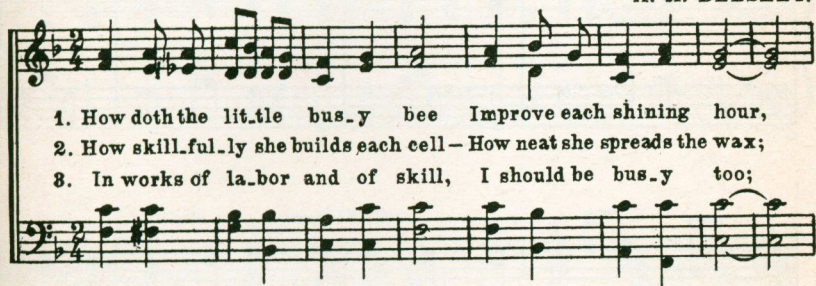


*rit.*  
love and kindness Be our mot.to day by day.  
earth a heav-en- Turn to kindly smiles our frowns.

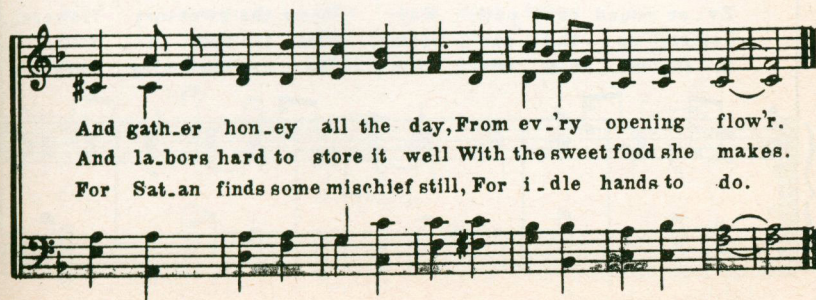
## No. 59

## The Busy Bee.

A. A. BEESLEY.



1. How doth the lit-tle bus-y bee Improve each shining hour,  
2. How skill-ful-ly she builds each cell—How neat she spreads the wax;  
3. In works of la-bor and of skill, I should be bus-y too;

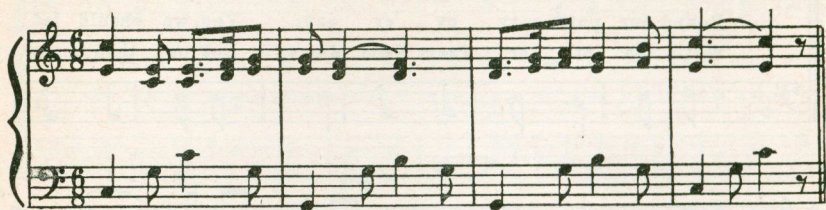


And gath-er hon-ey all the day, From ev-'ry opening flow'r.  
And la-bors hard to store it well With the sweet food she makes.  
For Sat.an finds some mischief still, For i-dle hands to do.

## No. 60

## Gather Up the Sunbeams.

J M F SNODGRASS.



- |                                 |                             |
|---------------------------------|-----------------------------|
| 1. Gath-er up the sun-beams,    | In this world of ours;      |
| 2. Seek the poor and low-ly,    | Ev-'ry-where they're found; |
| 3. If one heart that's lone-ly, | We can bless and cheer,     |



Ev-er round our path-way	Strew the sweetest flowers.
Gather up the sun-beams,	Scat-ter them a-round.
O, the no-ble mis-sion	We are ser-ving here!



# Gather Up the Sunbeams.

Cheer the hearts that sor - row,  
Gath - er up the sun - beams,  
Seek the poor and lone - ly,

Where - so - e'er they be;      Words of lov - ing  
Do some good each day;      Deeds of lov - ing  
Ev - 'ry - where they're found;      Gath - er up the

*rit.*

*a tempo.*

kind - ness,      Give them boun - teous - ly.  
kind - ness      Nev - er pass a - way.  
sun - beams,      Seat - ter them a - round.

*rit.*

*a tempo.*

# No. 61 Loving Mother Kind and True.

W. C. CLIVE.

1. Lov - ing
2. Moth - er
3. Fa - ther's
4. Just to

moth - er kind and true, Bus - y fa - ther he works too, Earns the  
gives her dai - ly care, Wash - ing fa - ces, comb - ing hair, Darn - ing  
mon - ey buys our food, Mother cooks it sweet and good, They both  
give us dai - ly bread, Nice warm fire and restful bed, When we

mon - ey for our clothes. Buys the goods that mother sews.  
stockings, patching too, Ma - ny things for me, for you.  
work from morn till night, Just to keep our homes so bright.  
grow up tall and strong, We can then help them a - long.

# No. 62 This Is Mother, Kind and Tender:

Arr. by A. A. BEESLEY.



1. This is moth - er, kind and ten - der  
2. This is broth - er, brave and mer - ry  
3. This wee fin - ger is our ba - by

The first system of music features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of a series of eighth and quarter notes, ending with a quarter rest. The piano accompaniment provides a steady harmonic foundation with chords and moving lines.



Lov - ing all her chil dren dear; This is fa - ther,  
Grow - ing up so straight and tall; This is sis - ter,  
Dear - est, sweet - est, best of all; Here you see the

The second system continues the musical piece. The vocal melody and piano accompaniment maintain the same key and time signature. The lyrics are split across two lines, with the vocal line corresponding to the first line and the piano accompaniment corresponding to the second line. The piano part includes some chords with accidentals, such as a sharp on the F line.



strong and faith - ful, His kind smile is full of cheer.  
gay and hap - py, Play - ing with her dear - est doll.  
hap - py fam - ily, Fa - ther, moth - er chil - dren all.

The third system concludes the piece. The vocal melody and piano accompaniment continue with the same musical style. The lyrics are split across two lines, with the vocal line corresponding to the first line and the piano accompaniment corresponding to the second line. The piano part includes some chords with accidentals, such as a sharp on the F line. The piece ends with a final chord in the piano part.

# No. 63      Welcome, Friends of Song.

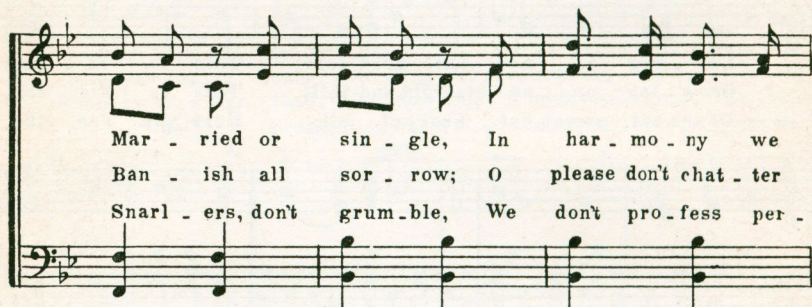
*Moderato.*

Selected.



1. Young and a ged, short and tall,  
2. While the air with mu - sic rings,  
3. Crit - ics, be not too se - vere,

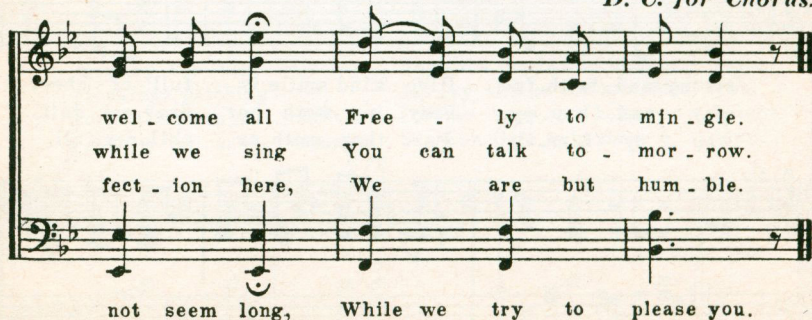
CHO. Wel - come, wel - come, friends of song,



Mar - ried or sin - gle, In har - mo - ny we  
Ban - ish all sor - row; O please don't chat - ter  
Snarl - ers, don't grum - ble, We don't pro - fess per -

Glad - ly we greet you; We hope the hour will

*D. C. for Chorus.*



wel - come all Free - ly to min - gle.  
while we sing You can talk to - mor - row.  
fect - ion here, We are but hum - ble.  
not seem long, While we try to please you.

# No. 64

# Be in Time.

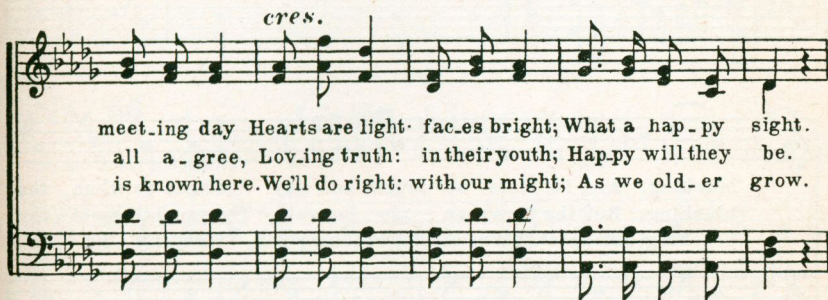
JANE B. SNYDER.

THOMAS POWER.

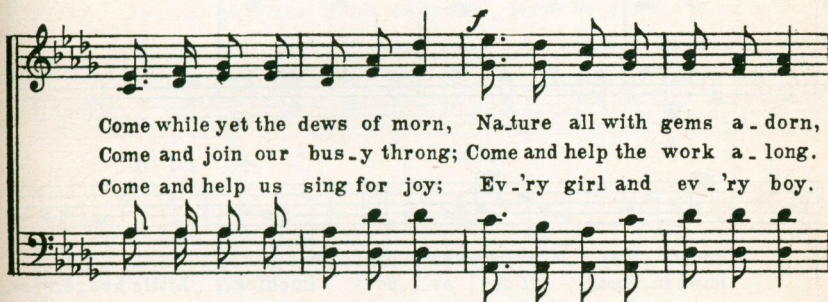


1. Come, come, come! Haste a-way: don't de-lay; 'Tis the children's  
 2 Come, come, come! When we meet, you will see, Lit-tle children  
 3 Come, come, come! Not a tear; not a fear: Nor a sor-row

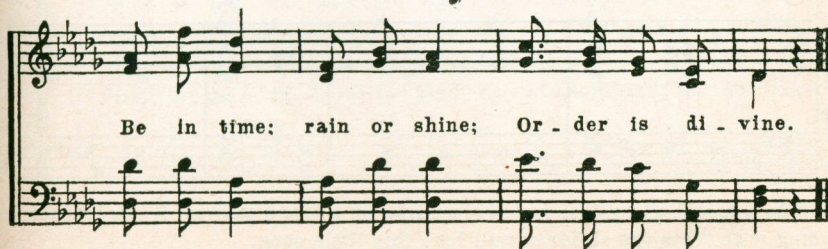
*cres.*



meet-ing day Hearts are light- fac-es bright; What a hap-py sight.  
 all a-gree, Lov-ing truth: in their youth; Happy will they be.  
 is known here. We'll do right: with our might; As we old-er grow.



Come while yet the dews of morn, Nature all with gems a-dorn,  
 Come and join our bus-y throng; Come and help the work a-long.  
 Come and help us sing for joy; Ev-'ry girl and ev-'ry boy.



Be in time: rain or shine; Or-der is di-vine.

## No. 65

## The Hedge Rose.\*

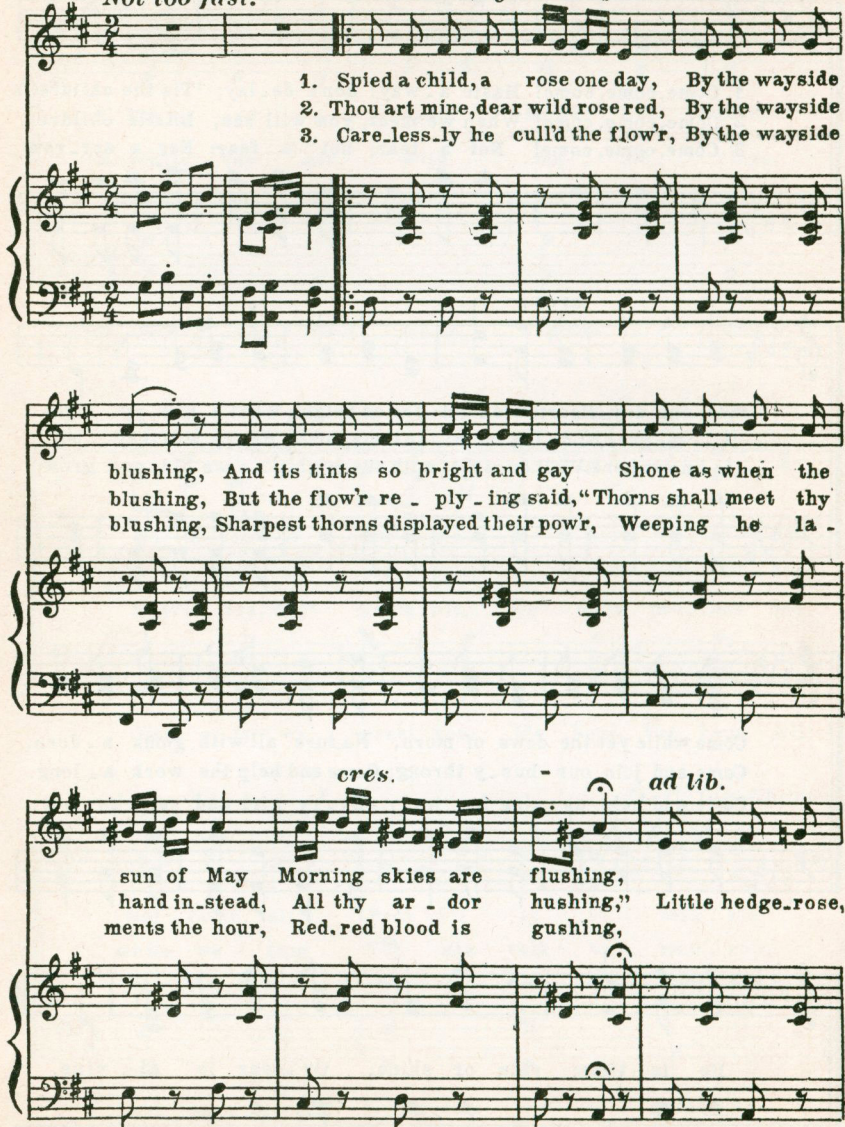
OLIVER BRAND.

(For a Concert.)

Music by SCHUBERT.

Arr. by A. C. SMYTH.

*Not too fast.*UNISON. *May be sung as a Solo.*

- 
1. Spied a child, a rose one day, By the wayside
  2. Thou art mine, dear wild rose red, By the wayside
  3. Careless ly he cull'd the flow'r, By the wayside

blushing, And its tints so bright and gay Shone as when the  
blushing, But the flow'r re - ply - ing said, "Thorns shall meet thy  
blushing, Sharpest thorns displayed their pow'r, Weeping he la -

*cres.*      *ad lib.*  
sun of May Morning skies are flushing,  
hand in - stead, All thy ar - dor hushing," Little hedge - rose,  
ments the hour, Red, red blood is gushing,

\* Is a model of perfect melody, written by a grand master. When learned to sing with taste the children will love this little song.

# The Hedge Rose.

*a tempo.*

hedge-rose red, By the way-side blushing.

The musical score for 'The Hedge Rose' is written in G major (one sharp) and 2/4 time. It features a single melodic line on a treble clef staff. The melody begins with a half note G, followed by a quarter note A, a quarter note B, and a half note C. This is followed by a quarter rest, a quarter note D, a quarter note E, and a half note F. The piece concludes with a double bar line. The lyrics 'hedge-rose red, By the way-side blushing.' are written below the staff, aligned with the notes.

## No. 66 Little Lispers.

J. L. TOWNSHEND

J. HOSLER.

1. What can lit-tle bod-ies do, Like us lit-tle lisp-ers,  
 2. Oh, we here can come to school, And, with mer-ry voic-es,  
 3. Je-sus gave the gold-en rule; May be you don't know it,  
 4. Un-to oth-ers al-ways do As you would have oth-ers

The musical score for 'Little Lispers' is written in G major (one sharp) and 4/4 time. It features a single melodic line on a treble clef staff. The melody consists of a series of eighth and sixteenth notes, creating a 'lisp' effect. The lyrics are written below the staff, aligned with the notes. The piece concludes with a double bar line.

Full of life and mis-chief too, And prone to nois-y whispers?  
 Sing a-bout the gold-en rule, Till ev-'ry heart re-joic-es.  
 But 'tis known to all our school, And do not o-ver-throw it.  
 Do a-gain in turn to you, As sis-ters and as brothers.

The musical score for 'Little Lispers' continues on a second system. It features a single melodic line on a treble clef staff. The melody continues with eighth and sixteenth notes. The lyrics are written below the staff, aligned with the notes. The piece concludes with a double bar line.

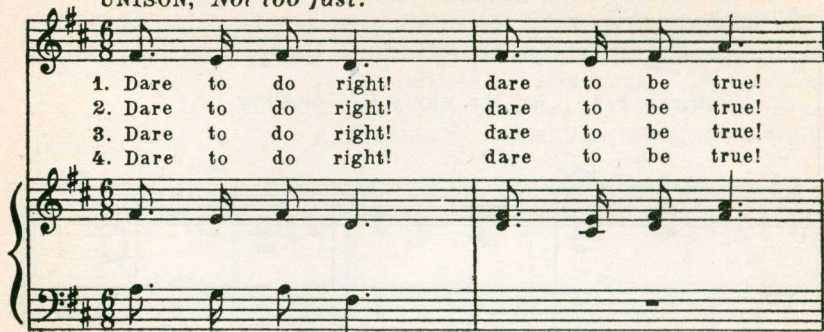
## No. 67

## Dare to do Right.

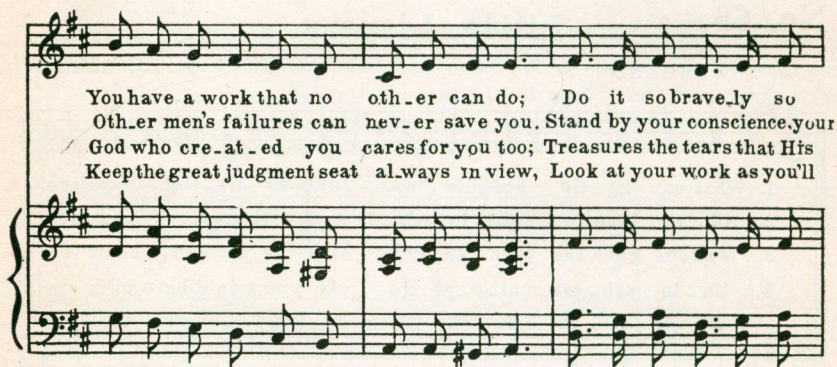
May be sung in two or three parts by following organ score.

Arr. by A. C. S.

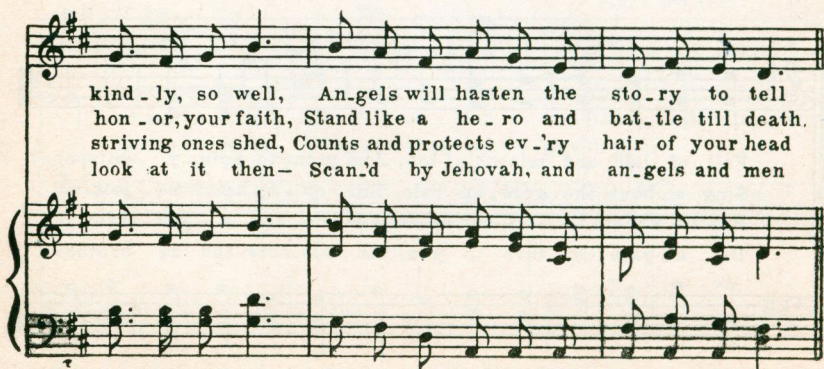
UNISON, *Not too fast.*



1. Dare to do right! dare to be true!  
 2. Dare to do right! dare to be true!  
 3. Dare to do right! dare to be true!  
 4. Dare to do right! dare to be true!



You have a work that no other can do; Do it so bravely so  
 Other men's failures can never save you. Stand by your conscience, your  
 God who created you cares for you too; Treasures the tears that His  
 Keep the great judgment seat always in view, Look at your work as you'll



kindly, so well, Angels will hasten the story to tell  
 honor, your faith, Stand like a hero and battle till death.  
 striving ones shed, Counts and protects every hair of your head  
 look at it then—Scan'd by Jehovah, and angels and men

# Dare to do Right.

## REFRAIN.

Dare, dare, dare to do right, Dare, dare, dare to be true,

Dare to be true, Dare to be true.

The musical score for the Refrain is written in G major (one sharp) and 2/4 time. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a quarter note G, followed by a dotted quarter note A, an eighth note B, a quarter note C, a dotted quarter note D, an eighth note E, a quarter note F#, and a half note G. The piano accompaniment has a treble and bass line. The second system continues the melody with a dotted half note G, followed by a quarter note A, a dotted half note B, and a quarter note C. The piano accompaniment continues with similar rhythmic patterns.

## No. 68 We'll All Stand Up Together.

### MOTION SONG.

1. We'll all stand up to- geth - er, We'll all stand up to - geth -

er' We'll all stand up to- geth - er, And nice - ly in a row.

The musical score for 'We'll All Stand Up Together' is written in G major (one sharp) and 2/4 time. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a quarter note G, followed by a dotted quarter note A, an eighth note B, a quarter note C, a dotted quarter note D, an eighth note E, a quarter note F#, and a half note G. The piano accompaniment has a treble and bass line. The second system continues the melody with a dotted half note G, followed by a quarter note A, a dotted half note B, and a quarter note C. The piano accompaniment continues with similar rhythmic patterns.

2. We'll all clap hands together, etc.
  3. We'll all keep step together, etc.
  4. We'll all turn round together, etc.
  5. We'll all join hands together, etc.
  6. We'll all sit down together, etc.
  7. We'll all love one another, etc.
- Just as we ought to do.

## No. 69

## The Children's Hosanna.

Copyright, 1902, by E. O. Excell.

Words and Music

NEAL A. Mc AULEY

J. S. FEARIS

1. I dreamed one night, not long a - go, Of mansions in the skies, Where  
 2. And, as I mused, I heard a voice, In sweet-er tones than all, Di -  
 3. And when from slumber I a - rose, To serve my Lord and King, I

those who love the Lord ob-tain A rich and glo-rious prize; I  
 rect-ing Christian work-ers here, In words I now re - call, "For-  
 felt that I the lit - tle lambs To Christ in love might bring; And

saw a-mong the hap-py throng The chil-dren bright and fair, I  
 bid them not," He gen-tly said, "The chil-dren bring to me, Their  
 then I cried for dai - ly grace Their pre-cious souls to cheer, Till

heard their voic-es clear and sweet With mu-sic fill the air.  
 por-tion in the World of Light Re - deemed shall ev - er be."  
 they could sing like yon-der choir Ho - san - na! bright and clear.

# The Children's Hosanna

## REFRAIN *Faster*

Ho - san - na! Ho - san - na! Our songs of love we bring, Ho - san - na! Ho -  
we bring

The first system of the musical score is written for piano. It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes. The lyrics are placed between the staves, with 'we bring' appearing below the treble staff.

san - na! To Christ, the chil-dren's King; Ho - san - na! Ho - san - na!

The second system continues the musical piece. The treble staff melody remains consistent with the first system. The bass staff accompaniment continues with eighth notes. The lyrics 'san - na! To Christ, the chil-dren's King; Ho - san - na! Ho - san - na!' are written between the staves.

Our songs of love we bring, Ho - san - na! Ho -  
we bring,

The third system of the musical score shows a continuation of the melody and accompaniment. The lyrics 'Our songs of love we bring, Ho - san - na! Ho -' are placed between the staves, with 'we bring,' appearing below the treble staff.

san - na! to Christ, the chil - dren's King.

The fourth and final system of the musical score concludes the piece. The treble staff melody ends with a final note and a double bar line. The bass staff accompaniment also concludes with a final note and a double bar line. The lyrics 'san - na! to Christ, the chil - dren's King.' are written between the staves.

## No. 70

## Good - night.

*Moderato*

Selected

1. Good - night, good - night, and peace be with you,  
2. Good - night, good - night, oh, gen - tly breathe it,

Peace, that gentlest part - ing strain, Peace to - night and  
'Tis a pray'r for those we love, Peace to - night and  
Peace to - night,

joy to - mor - row, And may He who shields the spar - row  
joy to - mor - row, And may He who shields the spar - row

Guard us till we meet a - gain,  
Hear us from his courts a - bove,

Good -

# Good - night.

night.

Good - night, good - night, good - night, good - night.  
 Good - night, good - night, good - night, good - night.

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with a long note at the beginning, followed by a series of eighth and sixteenth notes, and a final half note. The bottom staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and single notes.

## No. 71 Hand Exercise Song.

Selected.

1. Roll your hands, roll your hands, As slow - ly as slow - ly, as slow can  
 2. Roll your hands, roll your hands, As swift - ly as swift - ly, as swift can

The first system of musical notation for the Hand Exercise Song. It features two staves in 2/4 time. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and the same key signature. The melody in the top staff is simple, using quarter and eighth notes. The accompaniment in the bottom staff consists of steady eighth-note patterns.

be; Then fold your arms like me, like me, Then fold your arms like me

The second system of musical notation, continuing the melody and accompaniment from the first system. It maintains the same 2/4 time signature and key signature, with the top staff in treble clef and the bottom staff in bass clef.

- |  |   |
|--|---|
| 3. Clap your hands, clap your hands,<br>As softly, as softly, as soft can be;<br>Then fold your arms like me, like me,<br>Then fold your arms like me. | 5 Go to sleep, go to sleep,<br>As lazily, as lazily, as lazy can be;<br>Then bow your head like mine, like mine<br>Then bow your head like mine.    |
| 4. Clap your hands, clap your hands,<br>As loudly, as loudly, as loud can be;<br>Then fold your arms like me, like me,<br>Then fold your arms like me. | 6. All wake up, all wake up,<br>As brightly, as brightly, as bright can be<br>Then fold your arms like me, like me,<br>Then fold your arms like me. |

*Allegretto.*

1. (The boy who nev - er rose at dawn, When  
And saw the stars turn pale and wan, And  
2. (The boy who nev - er hoed a row Of  
Or watched with pride his squash-es grow, May  
3. (The boy who nev - er in the sun Helped  
Or on the hay - rack had the fun Of

D. C. 1. 2. 3. The boy who nev er rose at dawn, When

*Fine.*

sum-mer days are long, When sum-mer days are long,  
heard the rob-in's song, And heard the rob-in's song:—  
tur-nips or of corn, Of tur-nips or of corn,  
look on farms with scorn, May look on farms with scorn;  
rake the spi-cy hay, Helped rake the spi-cy hay,  
stow-ing it a-way, Of stow-ing it a-way;—

summer days are long, When summer days are long.

I should not care to be that boy! He does not know life's  
But I'd not care to be that boy! He does not know life's  
May think he knows life's tru-est joy—But I'd not care to

*D. C. al fine.*

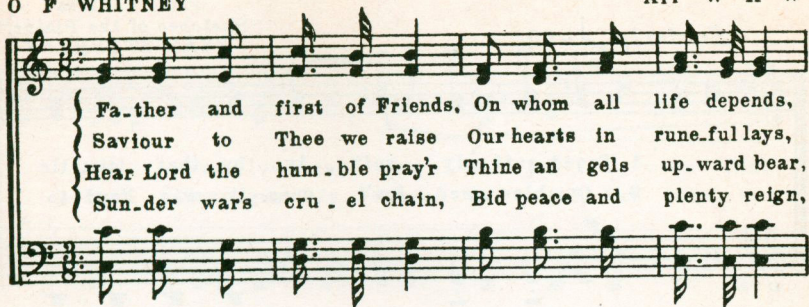
tru-est joy, He does not know life's tru-est joy!  
tru-est joy, He does not know life's tru-est joy!  
be that boy! But I'd not care to be that boy!

## No. 73

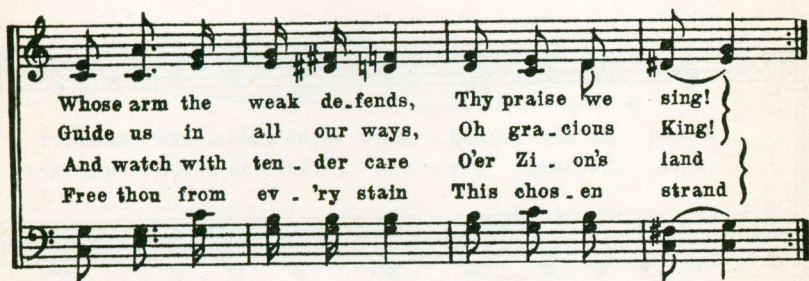
## A Prayer For Zion.

O F WHITNEY

Arr W A W



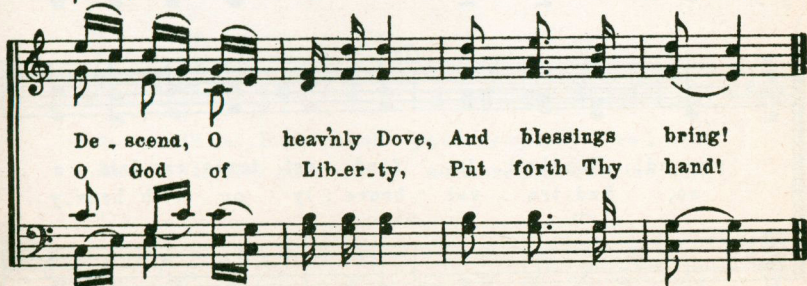
Fa-ther and first of Friends, On whom all life depends,  
Saviour to Thee we raise Our hearts in rune-ful lays,  
Hear Lord the hum-ble pray'r Thine an gels up-ward bear,  
Sun-der war's cru-el chain, Bid peace and plenty reign,



Whose arm the weak de-fends, Thy praise we sing!  
Guide us in all our ways, Oh gra-cious King!  
And watch with ten-der care O'er Zi-on's land  
Free thou from ev-'ry stain This chos-en strand



Spir-it of light and love! Brood o'er us from a-bove,  
That she may still be free, Loy-al to truth and Thee,



De-scend, O heav'nly Dove, And blessings bring!  
O God of Lib-er-ty, Put forth Thy hand!

# No. 74

# Tread Softly.

(In memory of the dear ones left on the plains)

From Cantata

"Sketches of the Plains."

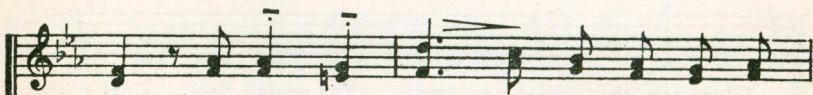
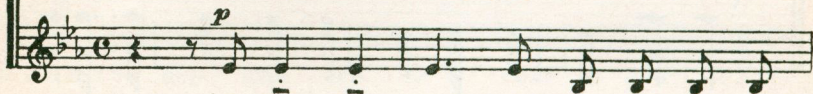
EVAN STEPHENS

*Tenderly.*  $\text{♩} = 60.$



1. Tread soft - ly, soft - ly, by that lit - tle

2. O bles - sed lov'd ones it was hard to



mound, So bleak and bare be - side the des - ert  
go, To turn our fac - es to the on - ward



way, A trea - sure rare lies in that hal - low'd  
road, And leave you there, you whom we treasured



ground, Enbalm'd in fond - est tears ere laid a -  
so, And tra - vel brave - ly on with heav - y



# Tread Softly.

way. Some lov - ing ten - der heart up - on that  
load. Place gent - ly there a wild, but love - ly

spot, Felt all the an - guish that a heart can  
flow'r, And soft - ly breathe a fer - vent pray'r to

feel, Tho bleak and bare for this dis - turb it  
God, To guard the lov'd ones till that glor - ious

*rit. pp*  
not, In silent hush your sympathy re - veal.  
morn. When they shall lie no more be - neath the sod.

Adapted by CELIA STANDISH.

WELSH.

*Andante cantabile*

The first system of music is for piano. It consists of a treble and bass staff joined by a brace on the left. The key signature has one sharp (F#) and the time signature is 4/4. The tempo/mood is marked *Andante cantabile*. The piano dynamic is marked *mp molto legato*. The melody is in the treble staff, and the accompaniment is in the bass staff.

*mp**p*

1. Sleep, my child, and peace attend thee, All thro' the night;  
 2. Hark! the whip poor-will - is call-ing Clear thro' the night;

The second system of music continues the piano accompaniment. It features the same treble and bass staff arrangement, key signature, and time signature as the first system. The melody continues in the treble staff, and the accompaniment continues in the bass staff.

*mp**p*

Guar-dian an-gels God will send thee— All thro' the  
 Pure and sweet his tones are fall-ing, All thro' the

The third system of music continues the piano accompaniment. It features the same treble and bass staff arrangement, key signature, and time signature as the first system. The melody continues in the treble staff, and the accompaniment continues in the bass staff.

# All Through the Night.

*cres.*

night, Soft the drow - sy hours are creep - ing,  
 night, Deep in dreams my child is ly - ing,

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part includes chords and moving lines in both hands.

*mf*

*dim.*

Hill and vale in slum - ber steeping, Moth - er here her  
 Breez - es to my song re - ply - ing, Lul - la - bies are

The second system continues the vocal and piano parts. The piano accompaniment features more complex chordal textures and moving lines.

*pp*

watch is keep ing, All thro' the night.  
 soft - ly sigh - ing, All thro' the night.

The final system concludes the piece. The piano part ends with sustained chords in the bass and treble registers.

# No. 76

# A Hymn.

MARY STANHOPE  
*Adagio*

WEBER.

1. Voi - ces  
2. Teach us

*Fine*

now to Thee up - rais - ing,  
what to Thee is dear est.

Lift we hymns of love and prais -  
Fa - ther, when our songs Thou hear -

# A Hymn.

ing; Teach us how to be  
est. Lips that tru - ly speak,

Thy chil - dren, glad and free, Free from  
Hearts lov - ing, brave and meek, These the

fear and sor - row, Lov - ing Thee.  
praise and trib - ute Thou dost seek.

*D. C.*

## No. 77

## Autumn Winds.

STELLA H. SEED. Adapted.

RUSSIAN.

*Andante con moto*

1. Through the trees the  
2. From the trees they

autumn winds are blow - ing, Sail - ing the leaves a -  
shake a store of treas - ures, A - corns and wal - nuts

long the frost-y air; Fields with life and beau - ty  
in a show'r de - scend; Breez - es bring us wood - land

# Autumn Winds.

sow - ing, Down - y seeds they scat - ter ev - 'ry - where  
pleas - ures, Ev - 'ry wind a help - er and a friend.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a quarter rest, followed by a melody of eighth and quarter notes. The piano accompaniment is written on two staves (treble and bass clef) and features a steady eighth-note bass line and chords in the right hand.

## REFRAIN

oo - - - - -

oo - - - - -

The Refrain section is divided into two systems, each with a vocal line and piano accompaniment. The key signature changes to F major (two sharps) and the time signature changes to 2/4. The vocal line in the first system of the refrain starts with a half rest, followed by a melody of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system of the refrain continues the melody and accompaniment, ending with a final chord.

## No. 78

## A Message of Love.

KATE ULMER

Adapted from Lange by  
AUGUST KRAPP

## DUET

The beau-ti - ful sum - mer days so bright, Have

bro't back the flow'rs so sweet, And each from our heav'n-ly

Father a - bove, A message of love doth re - peat.

## Unison

The blossoms all say. "O trust in His love, What -

# A Message of Love.

ev - er your path may be set! . . . For

The first system of music features a treble and bass staff. The melody in the treble staff consists of eighth and quarter notes, with a long note at the end. The bass staff provides a harmonic accompaniment with chords and moving lines.

He who has marked the time of each flow'r, His

The second system continues the melody and accompaniment. The bass staff features a more active line with many beamed eighth notes.

*Harmony rallentando.....*

children will nev-er for - get, Nev-er for-get, nev-er for -

The third system begins with a tempo marking 'Harmony rallentando.....'. The music slows down, with the bass staff showing sustained chords.

get," The beau-ti-ful sum-mer days so bright Have

The fourth system concludes the piece. The melody in the treble staff has a decorative flourish at the beginning. The bass staff continues with harmonic support.

# A Message of Love

brought back the flowrs so sweet, And each from our heavenly

The first system of music features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Fa-ther a - bove A message of love doth re - peat.

The second system continues the melody and accompaniment. The treble staff melody includes a half note and a quarter note. The bass staff accompaniment features chords and a final cadence.

*Unison*

The dear lit - tle vi - o-lets that bloom in spring His

The third system is marked 'Unison' and features a single melodic line in the treble staff. The bass staff provides a rhythmic accompaniment using chords.

*Unison*

wis - dom and watch - ful care dis - close; The

The fourth system is also marked 'Unison' and continues the single melodic line in the treble staff. The bass staff accompaniment uses chords and a final cadence.

## A Message of Love.

but - ter cup, dai - sy, the clo - ver - grass, All

*Harmony*

This system features a treble and bass staff in G major. The treble staff has a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are printed below the treble staff.

tell it as well as the rose.

This system continues the melody and accompaniment from the first system. The treble staff includes a half note with a fermata over it. The lyrics are printed below the treble staff.

O, if He thus cares for the flow - ers that die, And

*Unison*

This system is marked 'Unison' and shows both the treble and bass staves playing the same melody. The lyrics are printed below the treble staff.

pass with the time a - way, How precious to Him His

*Harmony*

This system is marked 'Harmony' and shows the treble and bass staves playing different parts. The lyrics are printed below the treble staff.

children must be, How safe in His love for yes, for aye.

*aye . .*

This system concludes the piece with a final cadence. The lyrics are printed below the treble staff, and the word 'aye' is written above the final notes of the treble staff.

FRANK DEMPSTER SHERMAN.

GEORGE A. VEAZIE.

*Allegro*

1. Down in a gar - den old -  
 2. This was the drink of wa -

*mf* *mp*

en, Just where I do not know, . A but - ter -  
 ter Sipped by the rose each day, . But no one

cup all gold - en, Chanced near a rose to grow, . . .  
 yet has caught her Drinking in such a way, . . .

# A Story.

Chanced near a rose to grow; And ev 'ry morning ear  
Drinking in such a way Of course it is no trea

ly Be-fore the birds were up, . . . A ti-ny  
son To say that thus she sips, . . . And that is

*cres.*

*Red. \** *Red. \** *Red. \**

dew-drop pear.ly Fell in this dain-ty cup. .  
just the reas.on She has such dew-y lips .

# No. 80

# The Upward Path.

O. F. WHITNEY

EDW. P. KIMBALL

*Firm March Tempo*

The first system of musical notation for 'The Upward Path.' It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter note C5. The bass line starts with a quarter note G2, followed by eighth notes F2 and E2, then a quarter note D2. The system ends with a double bar line.

1. Child-ren of the Saints of God, Born and reared in  
2. Be to ev-'ry crea-ture kind, Pat-ient gen-tle

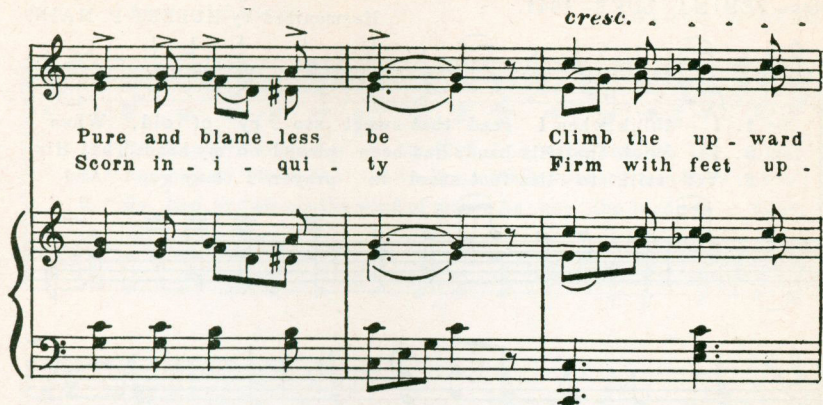
The second system of musical notation. The melody continues with a quarter note D5, followed by eighth notes C5 and Bb4, then a quarter note A4. The bass line continues with a quarter note C2, followed by eighth notes B1 and A1, then a quarter note G1. The system ends with a double bar line.

Truth's a-bode. Shun the broad and down-ward road,  
and re-fined. Clean in bod-y and in mind,

The third system of musical notation. The melody continues with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter note C5. The bass line continues with a quarter note G2, followed by eighth notes F2 and E2, then a quarter note D2. The system ends with a double bar line.

# The Upward Path.

*cresc.*



Pure and blame-less be      Climb the up-ward  
Scorn in-i-qui-ty      Firm with feet up-



path of right. Find in vir-tue your de-light  
on the rock. Fear no storm nor bat-tle shock

*rit.*

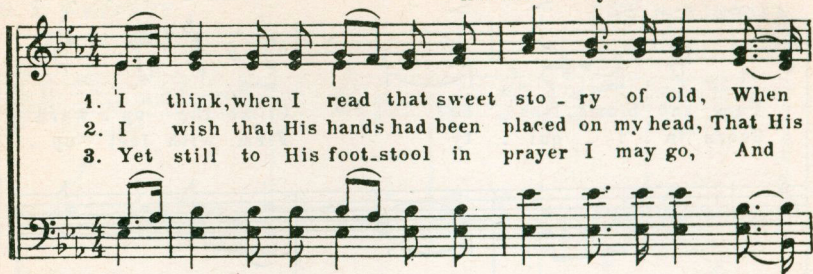


Put the tempting friends to flight On to vic-tor-y  
Christ will shield His precious flock Safe e-ter-nal-y

# No. 81 I Think When I Read That Sweet Story

Mrs JEMIMA LUKE-1841.

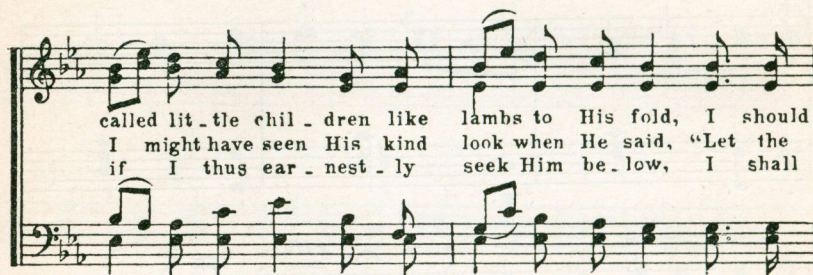
English Tune.  
Harmonized by HUBERT P. MAIN.



1. I think, when I read that sweet sto - ry of old, When  
2. I wish that His hands had been placed on my head, That His  
3. Yet still to His foot-stool in prayer I may go, And



Je - sus was here a - mong men, How He  
arms had been thrown a - round me, That  
ask for a share in His love; And



called lit - tle chil - dren like lambs to His fold, I should  
I might have seen His kind look when He said, "Let the  
if I thus ear - nest - ly seek Him be - low, I shall



like to have been with Him then.  
lit - tle ones come un - to Me."  
see Him and hear Him a - bove.

## No. 82

## Be Happy.

ALICE JEAN CLEATOR.

ARTHUR WILTON.

1. "Be hap-py," sings the lit-tle bird, On boughs beneath the blue;  
 2. "Be hap-py," trills the lit-tle brook, While running meadows thro';  
 3. "Be hap-py," shouts the wind of morn, As o'er the land it flies;

Be hap-py, hap-py all day long, And oth-ers will be too!  
 Be hap-py, hap-py all day long, And oth-ers will be too!  
 Be hap-py, South winds whisper low, And ev-'ry wave re-plies.

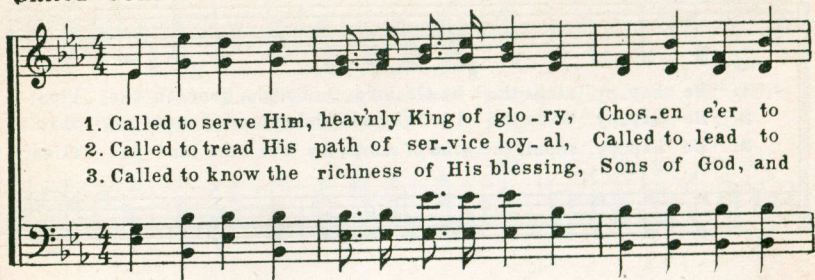
## CHORUS

Be hap-py, all day long, Each day you'll find it true;

That he whose heart has joy and song, Gives joy to oth-ers too.

GRACE GORDON.

WALTER G. TYLER.

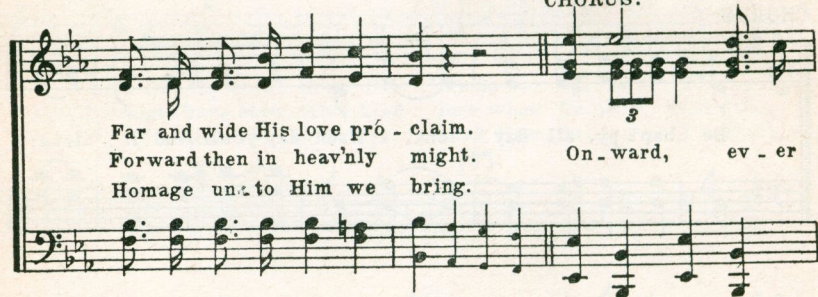


1. Called to serve Him, heav'nly King of glo-ry, Chos-en e'er to  
 2. Called to tread His path of ser-vice loy-al, Called to lead to  
 3. Called to know the richness of His blessing, Sons of God, and



witness for His name; Far and wide we tell a Father's sto-ry  
 His e-ter-nal light; Rich re-ward a-waits in mansions royal,  
 children of a King; Glad of heart, His ho-ly name confessing,

## CHORUS.



Far and wide His love pró-claim.  
 Forward then in heav'nly might. On-ward, ev-er  
 Homage un-to Him we bring.



on ward, as we glo-ry in His name,

# Called to Serve.

On-ward, ev-er on-ward, as we glo-ry in His

The first system of music features a treble and bass staff in B-flat major. The treble staff contains a melody with two triplet markings (indicated by a '3' below the notes). The bass staff provides a steady accompaniment of eighth notes.

name; For-ward, pressing for-ward, as a

The second system continues the melody and accompaniment. It includes two more triplet markings in the treble staff.

tri-umph song we sing, Joy our strength shall

The third system shows the continuation of the musical piece, maintaining the same key and tempo.

be, press forward ev-er, Called to serve our King; King.


The fourth system concludes the piece with a double bar line and repeat signs. It includes first and second endings, marked with '1' and '2' above the treble staff.

# No. 84 Crown of the Lovely Junetide.

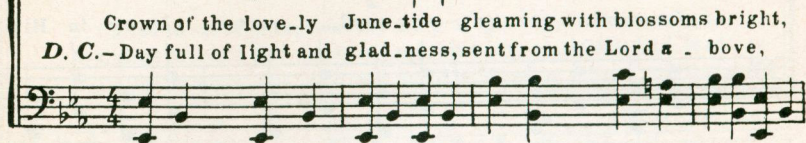
LIZZIE DEARMOND

R. FRANK LEHMAN

## Unison



Crown of the love-ly June-tide gleaming with blossoms bright,  
D. C. - Day full of light and glad-ness, sent from the Lord a - bove,




## Harmony



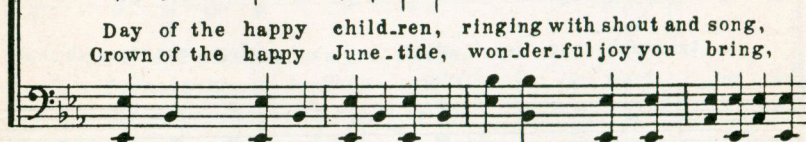
Full of the Summer's fra-grance, glowing with golden light,  
Gold-en with Summer sun-shine, bright with the Father's love;




## Unison




Day of the happy child-ren, ringing with shout and song,  
Crown of the happy June-tide, won-der-ful joy you bring,



## Harmony



While to His ho-ly tem-ple glad-ly they haste a - long.  
Now as we sing ho - san-nas un-to the King of Kings.



*Fine*

# Crown of the Lovely

DUET

Up-ward from field and woodland rings a tune-ful lay,

Na-ture's sweet voices blending wel-comes this sweet day,

Hark! silv'-ry ech-oes com-ing down thro' flow'ry way,

*Harmony*

*D.C. al Fine*

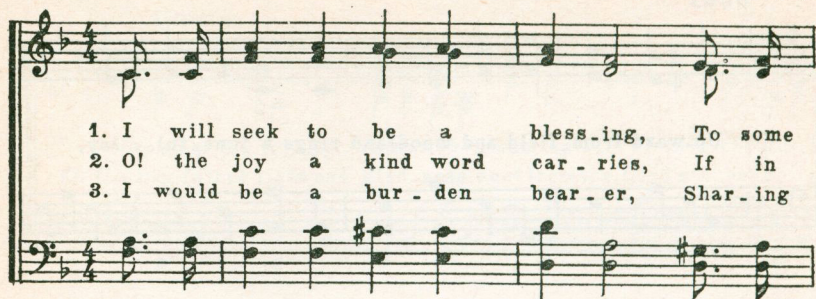
Tell of the Lord's great goodness calling us to praise.

## No. 85

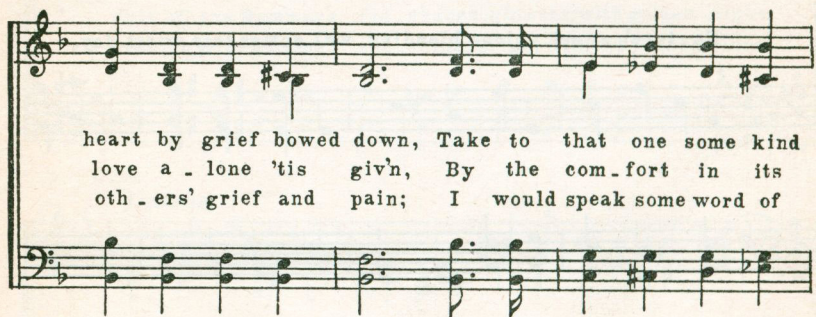
## Call Me.

Adapted

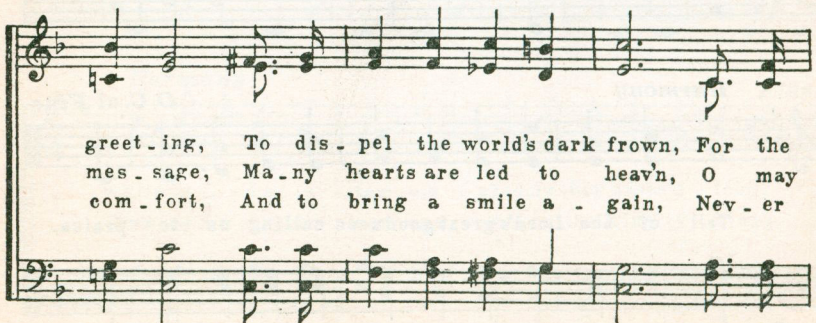
C. AUSTIN MILES



1. I will seek to be a bless-ing, To some  
2. O! the joy a kind word car-ries, If in  
3. I would be a bur-den bear-er, Shar-ing



heart by grief bowed down, Take to that one some kind  
love a-lone 'tis giv'n, By the com-fort in its  
oth-ers' grief and pain; I would speak some word of



greet-ing, To dis-pel the world's dark frown, For the  
mes-sage, Ma-ny hearts are led to heav'n, O may  
com-fort, And to bring a smile a-gain, Nev-er

# Call Me.

joys of life are fleet-ing, But the joys of heav'n shall  
mine be such a glo-ry, Thus to lead some soul a-  
lost is such a treas-ure, God re-wards in his own

last, And the heart with sor-row beat-ing, Views with  
long, As I go from God's own tem-ple, To the  
way, And a rich-er full-er meas-ure, Shall be

CHORUS

hope the grief that's past  
world where dwell-eth wrong Call me;  
mine some hap-py day

call me, where I may be of serv-ice, Lord,

## Call Me.

Here or yon - der, on - ly that thy hand I

The first system of musical notation for the song 'Call Me.' It consists of a treble and a bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass staff provides a harmonic accompaniment with chords and single notes.

see; Call me; call me,

The second system of musical notation. The treble staff continues the melody with a half note D5, a quarter note E5, and a half note F5. The bass staff has a half note G4, a quarter note A4, and a half note Bb4.

Thine be the glo - ry ev - er - more, I'm con - tent to

The third system of musical notation. The treble staff features a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The bass staff continues with a half note D5, a quarter note E5, and a half note F5.

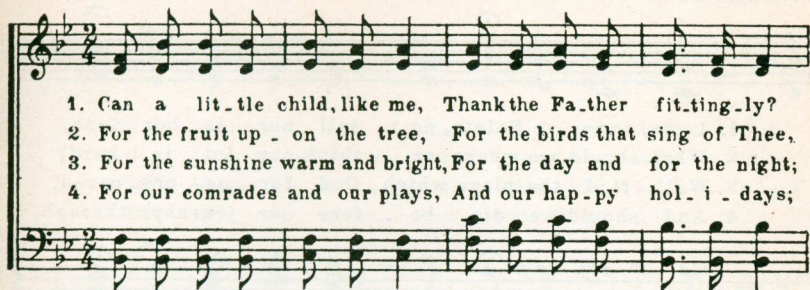
do thy will, what - so - e'er it be.

The fourth and final system of musical notation. The treble staff concludes with a half note G4, a quarter note A4, and a half note Bb4. The bass staff ends with a half note C5, a quarter note D5, and a half note E5.

# No. 86 Can a Little Child, Like Me?

MARY MAPES DODGE.

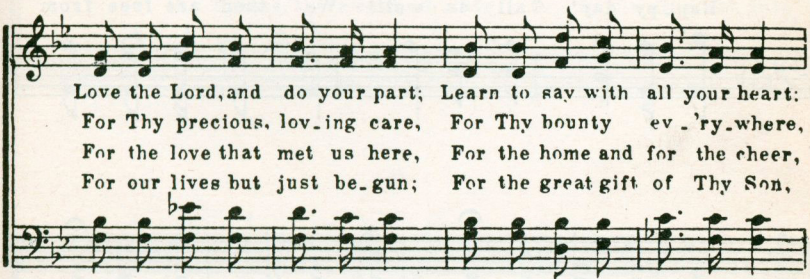
W. R. BASSFORD.



1. Can a lit-tle child, like me, Thank the Fa-ther fit-ting-ly?  
2. For the fruit up - on the tree, For the birds that sing of Thee,  
3. For the sunshine warm and bright, For the day and for the night;  
4. For our comrades and our plays, And our hap-py hol-i - days;



*rit.*  
Yes, oh, yes' be good and true, Patient, kind in all you do,  
For the earth in beau-ty drest, Fa-ther, mother and the rest;  
For the les-sons of our youth, Hon-or, grat-i - tude and truth;  
For the joy-ful work and true That a lit-tle child may do;



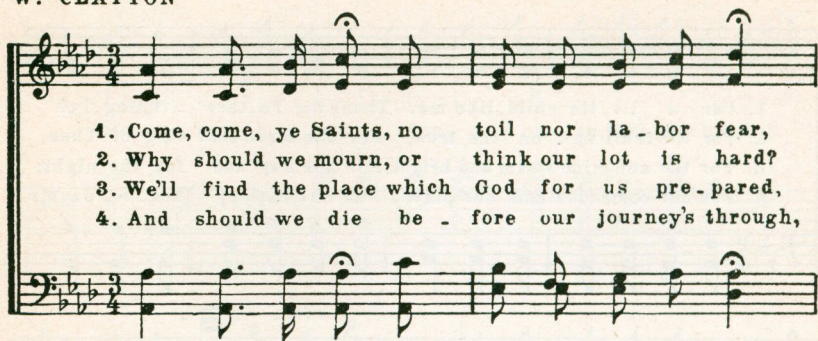
Love the Lord, and do your part; Learn to say with all your heart:  
For Thy pre-cious, lov-ing care, For Thy bounty ev-'ry-where,  
For the love that met us here, For the home and for the cheer,  
For our lives but just be-gun; For the great gift of Thy Son,



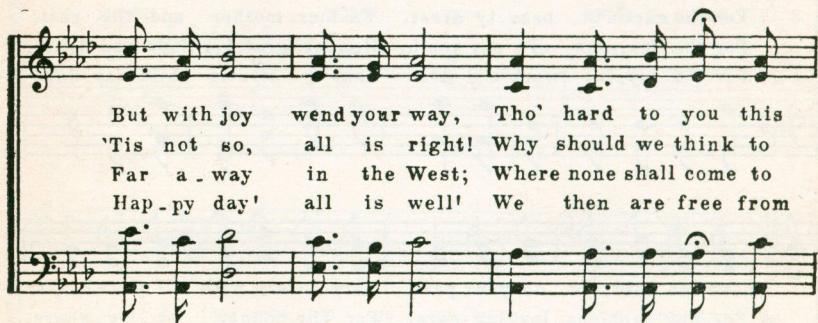
Father, we thank Thee! Father, we thank Thee! Father in heaven, we thank Thee!

# No. 87      Come, Come, Ye Saints.

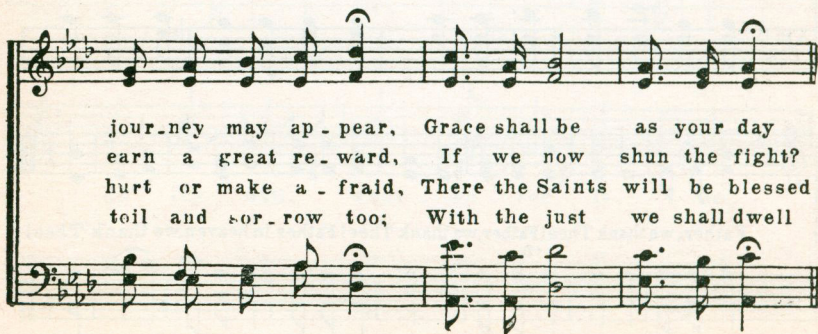
W. CLAYTON



1. Come, come, ye Saints, no      toil nor la - bor fear,  
2. Why should we mourn, or      think our lot is hard?  
3. We'll find the place which      God for us pre - pared,  
4. And should we die be - fore our journey's through,

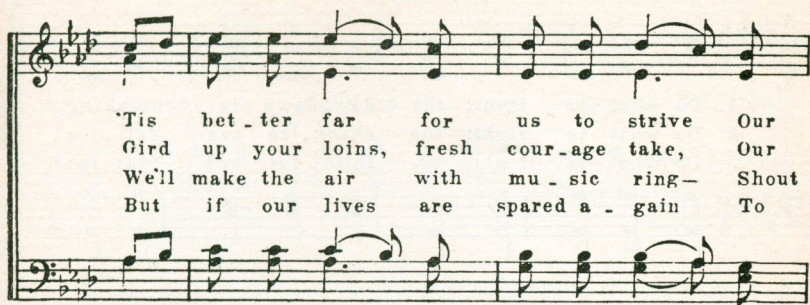


But with joy      wend your way,      Tho' hard to you this  
'Tis not so,      all is right! Why should we think to  
Far a - way      in the West; Where none shall come to  
Hap - py day'      all is well! We      then are free from



jour - ney may ap - pear,      Grace shall be      as your day  
earn a great re - ward,      If we now      shun the fight?  
hurt or make a - fraid,      There the Saints will be blessed  
toil and sor - row too;      With the just      we shall dwell

# Come, Come, Ye Saints.



'Tis bet - ter far for us to strive Our  
Gird up your loins, fresh cour-age take, Our  
We'll make the air with mu - sic ring- Shout  
But if our lives are spared a - gain To



use-less cares from us to drive; Do this, and joy your  
God will nev - er us for-sake; And soon we'll have this  
prais-es to our God and King; A - bove the rest these  
see the Saints, their rest ob-tain, O how we'll make this



hearts will swell-  
truth to tell-  
words we'll tell-  
chor-us swell- } All is well! all is well!

1. Do what is right; the day-dawn is breaking,  
 2. Do what is right; the shack-les are fall-ing,  
 3. Do what is right; be faith-ful and fear-less,

Hail-ing a fu-ture of free-dom and light;  
 Chains of the bondsmen no lon-ger are bright;  
 On-ward press on-ward, the goal is in sight;

An-gels a-bove us are si-lent notes tak-ing  
 Lightened by hope, soon they'll cease to be gall-ing;  
 Eyes that are wet now, ere long will be tear-less

Of ev-'ry ac-tion; do what is right!  
 Truth go-eth on ward; do what is right!  
 Bless-ings a-wait you; do what is right!

# Do What is Right.

## CHORUS



Do what is right, let the con - se - quence fol - low;



Bat - tle for free - dom in spir - it and might;



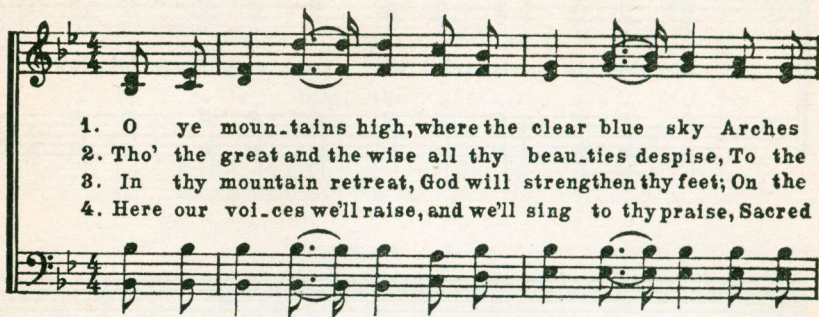
And with stout hearts look ye forth till to - mor - row;



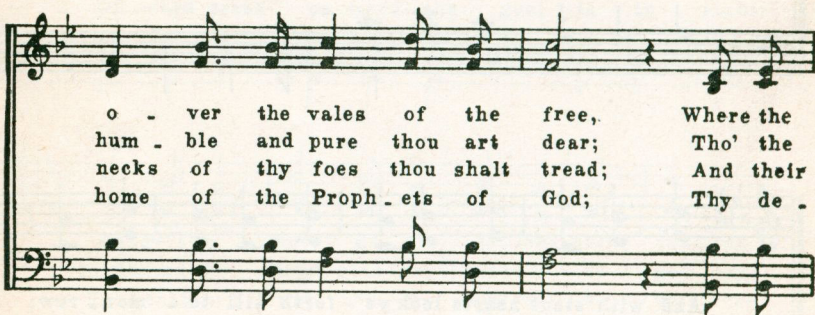
God will pro - tect you; do what is right!

# No. 89      O Ye Mountains High.

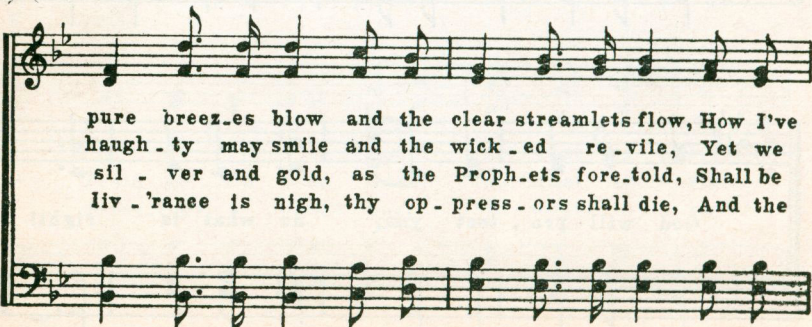
C. W. PENROSE



1. O ye moun.tains high, where the clear blue sky Arches  
2. Tho' the great and the wise all thy beauties despise, To the  
3. In thy mountain retreat, God will strengthen thy feet; On the  
4. Here our voi.ces we'll raise, and we'll sing to thy praise, Sacred

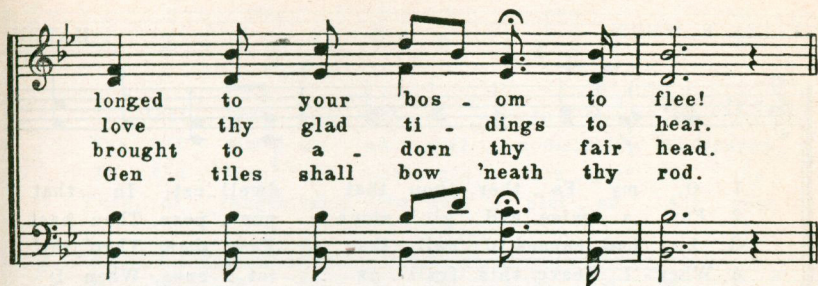


o - ver the vales of the free,      Where the  
hum - ble and pure thou art dear;      Tho' the  
necks of thy foes thou shalt tread;      And their  
home of the Proph - ets of God;      Thy de -



pure breez.es blow and the clear streamlets flow, How I've  
haugh - ty may smile and the wick - ed re - vile, Yet we  
sil - ver and gold, as the Proph.ets fore - told, Shall be  
liv - 'rance is nigh, thy op - press - ors shall die, And the

# O Ye Mountains High.



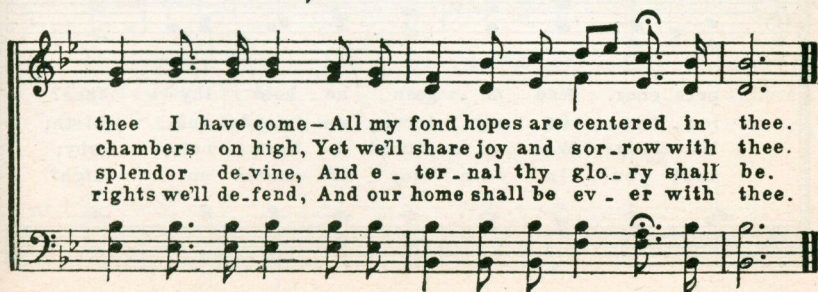
longed to your bos - om to flee!  
 love thy glad ti - dings to hear.  
 brought to a - dorn thy fair head.  
 Gen - tiles shall bow 'neath thy rod.



O Zi - on! dear Zi - on! land of the  
 O Zi - on! dear Zi - on! home of the  
 O Zi - on! dear Zi - on! home of the  
 O Zi - on! dear Zi - on! land of the



free, Now my cwn mountain home, un - to  
 free, Tho' thou wert forced to fly to thy  
 free, Soon thy tow - ers shall shine with a  
 free, In thy tem - ples we'll bend, all thy



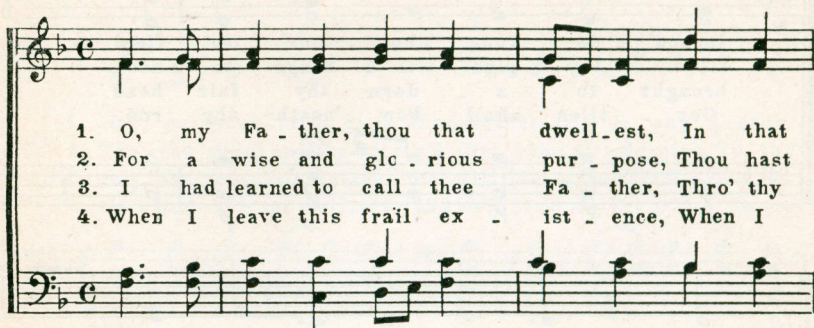
thee I have come - All my fond hopes are centered in thee.  
 chambers on high, Yet we'll share joy and sor - row with thee.  
 splendor de - vine, And e - ter - nal thy glo - ry shall be.  
 rights we'll de - fend, And our home shall be ev - er with thee.

## No. 90

## O, My Father.

ELIZA R. SNOW.

HAYDN.



1. O, my Fa - ther, thou that dwell - est, In that  
2. For a wise and glc - rious pur - pose, Thou hast  
3. I had learned to call thee Fa - ther, Thro' thy  
4. When I leave this frail ex - ist - ence, When I



high and glo - rious place! When shall I re - gain thy  
placed me here on earth, And with - held the rec - ol -  
Spir - it from on high; But, un - til the Key of  
lay this mor - tal by; Fa - ther, moth - er, may I



pres - ence, And a - gain be - hold thy face?  
lec - tion Of my form - er friends and birth;  
Knowledge Was re - stored, I knew not why;  
meet you In your roy - al courts on high?

# O, My Father.

In that ho - ly hab - i - ta - tion, Did my  
 Yet, oft times a se - cret some - thing Whispered  
 In the heav'n are par - ents sin - gle? No, the  
 Then, at length, when I've com - plet - ed All you

spir - it once re - side? In my first prim - e - val  
 "You're a strang - er here;" And I felt that I had  
 tho't makes rea - son stare! Truth is rea - son - truth e  
 sent me forth to do, With your mu - tual ap - pro -

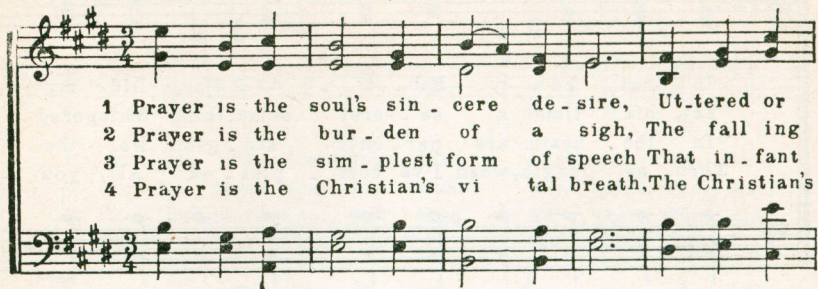
child - hood, Was I nur - tured by thy side?  
 wan - der'd From a more ex - alt - ed sphere.  
 ter - nal Tells me I've a moth - er there.  
 ba - tion, Let me come and dwell with you.

# No. 91 Prayer is the Soul's Sincere Desire.

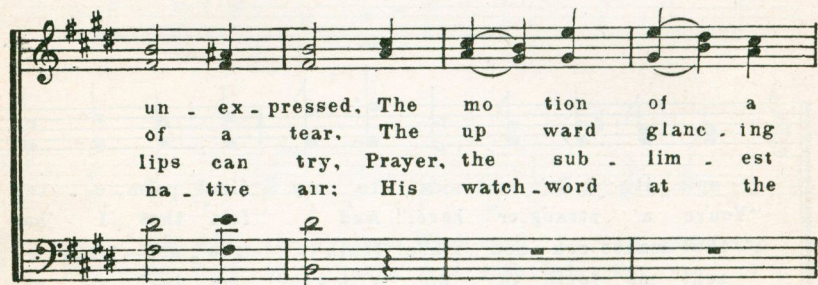
14 MONTGOMERY

G CARELESS

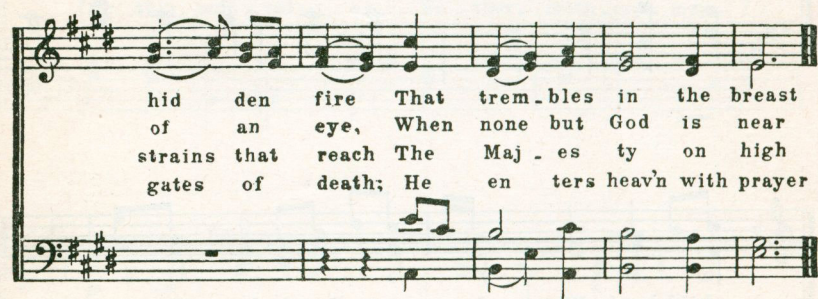
*Andante*



1 Prayer is the soul's sin - cere de - sire, Ut - tered or  
 2 Prayer is the bur - den of a sigh, The fall ing  
 3 Prayer is the sim - plest form of speech That in - fant  
 4 Prayer is the Christian's vi tal breath, The Christian's



un - ex - pressed, The mo tion of a  
 of a tear. The up ward glanc - ing  
 lips can try, Prayer, the sub - lim - est  
 na - tive air; His watch - word at the



hid den fire That trem - bles in the breast  
 of an eye, When none but God is near  
 strains that reach The Maj - es ty on high  
 gates of death; He en ters heav'n with prayer

5 Prayer is the contrite sinner's voice, 7 Nor prayer is made on earth alone.  
 Returning from his ways. The Holy Spirit pleads,  
 While angels in their songs rejoice, And Jesus on the Father's throne,  
 And cry, "Behold, he prays!" For sinners intercedes

6 The Saints in prayer appear as one 8 O Thou by whom we come to God,  
 In word and deed and mind, The Life, the Truth, the Way!  
 While with the Father and the Son The path of prayer Thyself hast trod;  
 Their fellowship they find Lord, teach us how to pray

*mf Moderato.*

1. Oh, walk with God, and thou shalt find How He can cheer thy  
 2. Yes, walk with Him in ev - 'ry thought, In ev - 'ry word and

way, And lead thee with a qui-et mind, In - to His per-fect  
 deed, That calm content may be thy lot, E'en when thy heart doth

day. His love shall cheer thee like the dew That bathes the drooping  
 bleed. His Spir-it on thy path shall shine, To make life's meaning

flow'r, That love is ev - 'ry morning new. Nor falls at evening hour  
 clear, And thou shalt feel the Day divine Grow nearer and more near

1 Do you know how many stars There are shin.ing in the sky?  
 2 Do you know how many bird.ies In the sun.shinesing all day?  
 3 Do you know how many children Go to lit.tle beds at night?

Do you know how ma.ny clouds Ev.'ry day go floating by?  
 Do you know how ma.ny fish.es In the sparkling wa.ter play?  
 And without a care or sor.row Wake a.gain with morning light!

God, the Lord, their number knoweth, For each one His care He showeth,  
 God, the Lord, whodwells in heaven, Name and life to each has giv.en,  
 God in heav'n each name can tell, Knows us too, and loves us well,

Of the bright and boundless host, Of the bright and boundless host.  
 In His love they live and move, In His love they live and move.  
 He's our best and dearest Friend, He's our best and dearest Friend

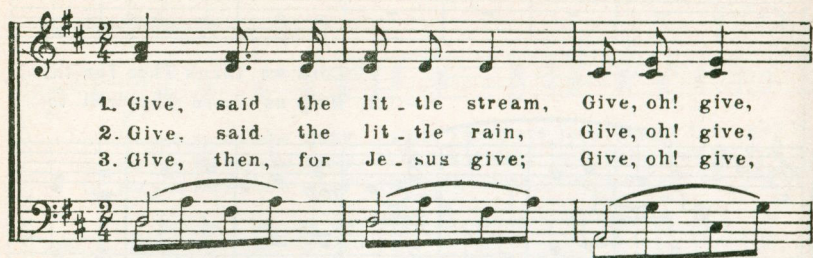
*Andante*

1. Lord we thank Thee for this  
2. Help us Lord Thy will to

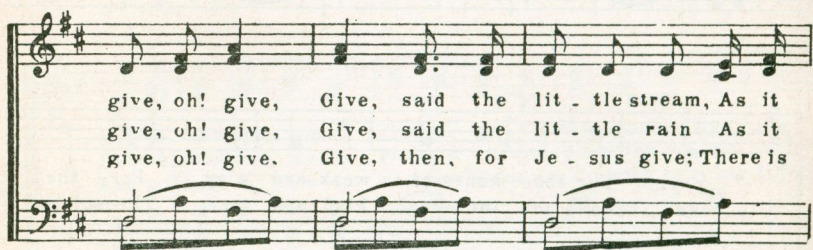
day, For these hours of work and play, For the  
do Make us lov - ing, kind and true, Through the

shin - ing sun a - bove, For Thy great and ten - der love  
day and through the night Lead us by Thy ho - ly light

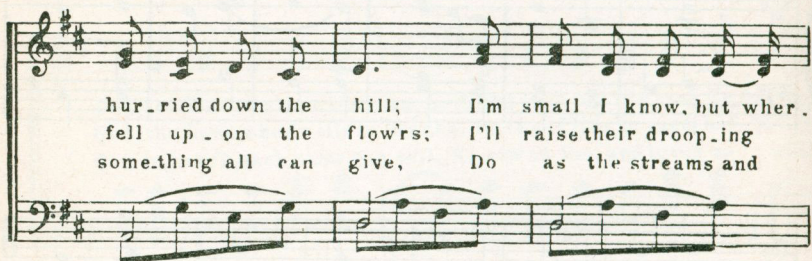
## No. 95 Give, Said the Little Stream.



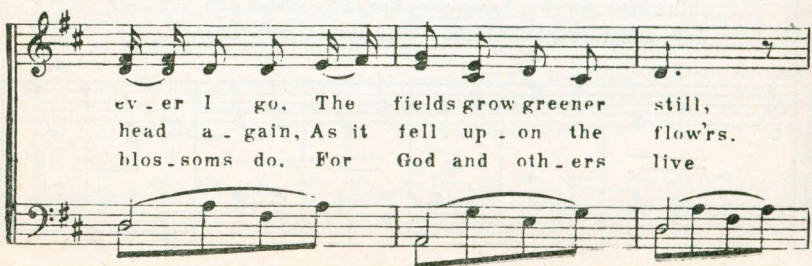
1. Give, said the lit - tle stream, Give, oh! give,  
2. Give, said the lit - tle rain, Give, oh! give,  
3. Give, then, for Je - sus give; Give, oh! give,



give, oh! give, Give, said the lit - tle stream, As it  
give, oh! give, Give, said the lit - tle rain As it  
give, oh! give. Give, then, for Je - sus give; There is



hur - ried down the hill; I'm small I know, but wher -  
fell up - on the flow'rs; I'll raise their droop - ing  
something all can give, Do as the streams and



ev - er I go. The fields grow greener still,  
head a - gain, As it fell up - on the flow'rs.  
blos - soms do. For God and oth - ers live

## Give, Said the Little Stream.

Musical notation for the first system of the song. The treble staff contains a melody in G major (one sharp) with eighth and quarter notes. The bass staff contains a harmonic accompaniment with chords and a single eighth note. The lyrics are written below the treble staff.

Sing-ing, singing all the day Give a-way, oh! give a-way

Musical notation for the second system of the song. The treble staff continues the melody, ending with a double bar line. The bass staff continues the accompaniment. The lyrics are written below the treble staff.

Sing-ing, singing all the day Give, oh! give a - way

## No. 96

## Praise God

Musical notation for the first system of the song. The treble staff contains a melody in G major (one sharp) with quarter and eighth notes. The bass staff contains a harmonic accompaniment with chords and eighth notes. The lyrics are written below the treble staff.

Praise God from whom all blessings flow; Praise Him, all creatures here below;

Musical notation for the second system of the song. The treble staff continues the melody, ending with a double bar line. The bass staff continues the accompaniment. The lyrics are written below the treble staff.

Praise Him a - bove, ye heav'nly host; Praise Father, Son, and Holy Ghost.

JAMES M. MC LAUGHLIN.

*Con grazia*

mf

The piano introduction consists of two staves. The right hand plays a melody in G major, 2/4 time, starting with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C, B. The left hand plays a bass line starting with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C, B.

God made the lit - tle bird to sing Up in the trees so big and  
He made the stars to cheer the night, And all the dark blue sky a -

mp

The piano accompaniment for the first line of lyrics consists of two staves. The right hand plays a melody in G major, 2/4 time, starting with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C, B. The left hand plays a bass line starting with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C, B.

tall; He made the iv - y green to cling Close to the sun - kiss'd garden  
dorn; He made the sun so warm and bright, To ripen well the golden

The piano accompaniment for the second line of lyrics consists of two staves. The right hand plays a melody in G major, 2/4 time, starting with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C, B. The left hand plays a bass line starting with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C, B.

# God Made Us All.

First system of musical notation. The vocal line (treble clef) has a key signature of two sharps (F# and C#). The lyrics are: "wall He made the flow'r to charm the eye, And corn; I can not twin\_kle like the star, Or". The piano accompaniment (grand staff) includes a *cres.* (crescendo) marking over the right hand.

Second system of musical notation. The vocal line continues with the lyrics: "scent the summer air a - round; He made the tree so blossom like the fragrant flow\_ers But God hath made me". The piano accompaniment continues with various musical notations including slurs and dynamic markings.

Third system of musical notation. The vocal line continues with the lyrics: "broad and high, To cast its shadow on the ground. bet - ter far, And giv'n me great\_er nob\_ler pow'rs." The piano accompaniment includes a *rit.* (ritardando) marking and a *p* (piano) dynamic marking. The system concludes with a double bar line.

# No. 98 Give Me the Joy of Living.

Adapted - J J CUTTER.

W. H. DOANE, by per.

1. Give me the joy of liv - ing Some glorious work to  
2. Still for the Mas - ter glean - ing, Let heart and hand be

The first system of music consists of a treble and bass staff in 4/4 time. The treble staff begins with a G4 quarter note, followed by a half note (A4-B4), and then a quarter note (C5). The bass staff begins with a G3 quarter note, followed by a half note (F3-G3), and then a quarter note (A3). The melody continues with eighth and quarter notes, ending with a key signature change to two sharps (F# and C#) indicated by a double sharp sign.


do! A spir - it of thanks - giv - ing With  
strong, Oh, let me know life's mean - ing, And

The second system of music continues the melody from the first system. It features a treble and bass staff. The treble staff has a half note (G4) followed by a half note (A4-B4), and then a quarter note (C5). The bass staff has a half note (G3) followed by a half note (F3-G3), and then a quarter note (A3). The melody continues with eighth and quarter notes, ending with a half note (G4) and a quarter note (A4).

loy - al heart and true. Some lone - ly path to  
sing its sweet - est song. With faith - ful hearts to

The third system of music continues the melody. It features a treble and bass staff. The treble staff has a half note (G4) followed by a half note (A4-B4), and then a quarter note (C5). The bass staff has a half note (G3) followed by a half note (F3-G3), and then a quarter note (A3). The melody continues with eighth and quarter notes, ending with a half note (G4) and a quarter note (A4).

# Give Me the Joy of Living.



bright - en Where tir - ed feet now stray, Some  
love me, Let me nobly fill my place And



bur - den yet to light - en To work while yet 'tis day.  
reach that heav - en above me By His ap - prov - ing grace.

## CHORUS.



Give me the joy of liv - ing, Some glorious work to do;



Give me the joy of liv - ing, With loy - al heart and true.

# No. 99

# He Reigns.

A. S. R.

A. S. REITZ

1. When-ev-er I think of God's won-der-ful love And  
 2. When-ev-er I read of the Saviour of men Who  
 3. When-ev-er I think of His vict'-ry o'er death, And

all that he did for me Thro' Je-sus His  
 dwelt a-mong Ju-dah's hills, Who la-bored and  
 Cal-va-ry's night of shame, My heart doth re-

Son, who came down from a-bove To save a lost  
 suffered, from death rose a-gain, My soul with re  
 joice as he lend-eth me breath, And prais-ing his

world and me; With joy then I sing Of  
 joic-ing thrills, And glad-ly I sing Of  
 ho-ly name In tri-umph I sing Of

# He Reigns.



Je-sus my King, My glo-ri-fied, glo-ri-fied King.  
Je-sus my King, My glo-ri-fied, glo-ri-fied King.  
Je-sus my King, My glo-ri-fied, glo-ri-fied King.

## CHORUS



For he reigns! He reign! My Kings shall for.  
My King shall for.ev.er, for.ev.er.more reign, He reigns!



ev.er, for.ev.er.more reign  
He reigns! In realms of light Where



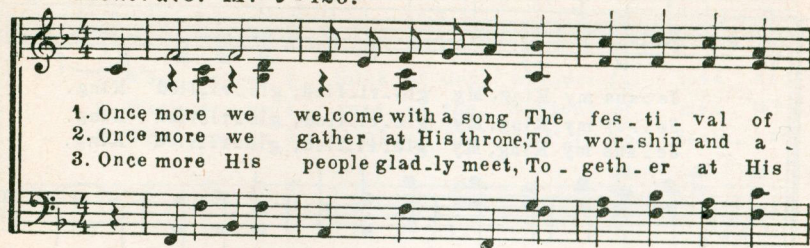
*ad lib.*  
sins nev.er blight, And sorrow and night Never come.

# No. 100 Happy Children's Day.

EDITH SANFORD TILLOTSON

C. HAROLD LOWDEN

*Moderato. M.* ♩ - 126.



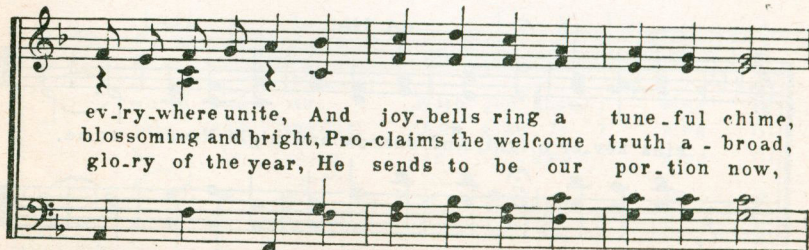
1. Once more we welcome with a song The fes-ti-val of  
2. Once more we gather at His throne, To wor-ship and a  
3. Once more His people glad-ly meet, To geth-er at His



sum-mer-time, Once more the temple of our King Is  
dore our Lord, To tell the wonders He has wrought In  
al-tar bow, With words of grat-i-tude and love, To



bright with blos-soms gay. Glad voice-es  
sum-mer's fair dis- play. All na- ture,  
sing and praise and pray. The bright- est



ev'-ry-where unite, And joy-bells ring a tune-ful chime,  
blossoming and bright, Pro-claims the welcome truth a-broad,  
glo-ry of the year, He sends to be our por-tion now,

# Happy Children's Day.

"Children's Day! Children's Day! Hap-py Children's Day!"  
"Children's Day! Children's Day! Hap-py Children's Day!"  
"Children's Day! Children's Day! Hap-py Children's Day!"

The first system of the song features a treble and bass staff. The melody is in G major (one sharp) and 4/4 time. The lyrics are repeated three times across the staves.

## CHORUS

{ Praise to the giv-er of this joy-ful day,  
He whom the ver-y stars of heav'n o-bey,

The chorus begins with a double bar line and repeat sign. The melody is in G major and 4/4 time. The lyrics are enclosed in curly braces.

1  
Praise to the Fa-ther who is watch-ing o'er us

This section is marked with a first ending bracket (1). The melody continues in G major and 4/4 time.

2 *ff*  
Praise to the giv-er of the Chil-dren's Day.

This section is marked with a second ending bracket (2) and a forte dynamic (*ff*). The melody concludes in G major and 4/4 time.

# No. 101 Hark! the Herald Angels Sing!

CHAS. WESLEY-1739.

MENDELSSOHN

1. Hark! the herald angels sing, "Glo-ry to the new-born King!  
2. Christ, by highest heav'n a-dored; Christ, the ev-er-last-ing Lord;  
3. Hail! the heav'n-born Prince of Peace! Hail! the Son of Righteousness!

The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is a simple, hymn-like melody with a steady rhythm.

Peace on earth, and mer-cy mild, God and sin-ners re-con-ciled."  
Late in time be-hold Him come, Off-spring of the favored one.  
Light and life to all He brings, Rich with healing in His wings.

The second system of the musical score continues the melody from the first system. It is in G major and 4/4 time, with treble and bass staves. The lyrics are written below the treble staff.

Joyful, all ye nations, rise, Join the triumph of the skies;  
Veiled in flesh, the God-head see; Hail th'in-car-nate De-i-ty:  
Mild He lays His glo-ry by, Born that man no more may die;

The third system of the musical score continues the melody. It is in G major and 4/4 time, with treble and bass staves. The lyrics are written below the treble staff.

With th'an-gel-ic host proclaim, "Christ is born in Beth-le-hem."  
Pleas'd, as man with man to dwell, Je-sus our Im-man-u-el!  
Born to raise the sons of earth, Born to give them second birth

The fourth system of the musical score concludes the piece. It is in G major and 4/4 time, with treble and bass staves. The lyrics are written below the treble staff.

# Hark! the Herald Angels Sing!

Hark! the her-ald an-gels sing, "Glo-ry to the new-born King!"

No. 102

## Sleep, Baby, Sleep.

Arrangement Copyright 1911 by The Cable Co.

Arr. from the German  
by J. S. FEARIS

*Sostenuto.*

1. Sleep, ba - by sleep, Thy fa - ther watch-es his  
2. Sleep, ba - by sleep, The large stars are the  
3. Sleep, ba - by sleep, Thy Sav - ior loves His

sleep; Thy moth-er is shak-ing the dream-land tree, And  
sleep; The lit - tle stars are the lambs, I guess, And the  
sleep; He is the Lamb of God on high. Who

down falls a lit - tle dream on thee; Sleep, ba - oy, sleep.  
bright moon is the shep-herd-less; Sleep, ba - by, sleep.  
for our sakes came down to die; Sleep, ba - hy, sleep.

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## No. 103

## Children's Day.

MINNIE A. GREINER.

WALTER G. TYLER.

1. Children's Day! Children's Day! Hail with joy its  
 2. Children's Day! Children's Day! Peals of glad - ness  
 3. Children's Day! Children's Day! Ban - ish gloom and

dawn - ing ray! Blithe and free, mer - ri - ly,  
 ring - ing gay; Gen - tle breeze 'mid the trees,  
 care a - way; Birds and flow'rs fill the hours,


## \*TWO-PART CHORUS

Swell the tide of sing - ing.  
 Whis - pers sweet and ten - der. Hail, O  
 With their songs of glad - ness.


Children's day! Sing songs glad and gay;

\* The lower notes are the melody and are to be sung by the Altos and male voices. The upper notes, (small) should be sung by the Sopranos, or they may be sung by a few selected voices.


# Children's Day.




Let the notes ring loud and clear, Hap - py Children's



Day is here Hail, O Children's Day!



Sing songs glad and gay; Let the notes ring



loud and clear, For Children's Day is here!

1. There are loy - al hearts, there are  
 2. Give truth, and your gifts will be

*a tempo*

spir - its brave, There are souls that are pure and true; Then  
 paid in kind, And hon - or will hon - or meet; And a

give to the world the best you have And the best will come back to  
 smile that is sweet will sure - ly find A smile that is just as

# Life's Mirror.

you. Give love; and love to your life will flow, A  
sweet. For life is a mir-ror of king and slave; 'Tis

strength in your ut. most need: Have faith, and a score of  
just what we are and do; Then give to the world the

hearts will show Their faith in your word and deed.  
best you have, And the best will come back to you.

*poco rit. a tempo*

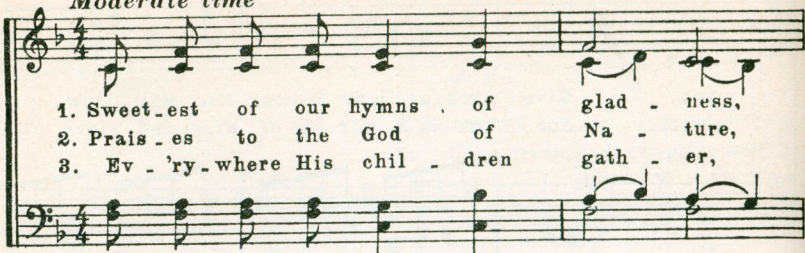
*rall.*

# No. 105 Our Sweetest Hymns.

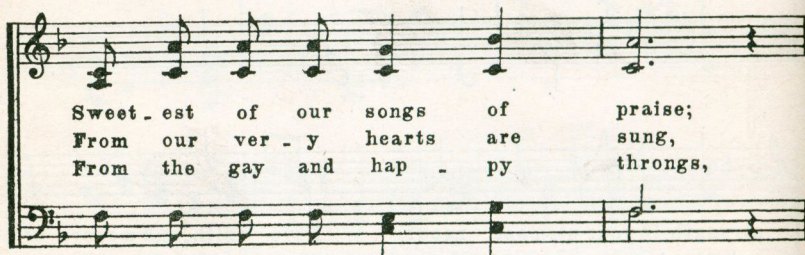
EDITH SANFORD TILLOTSON

C. HAROLD LOWDEN

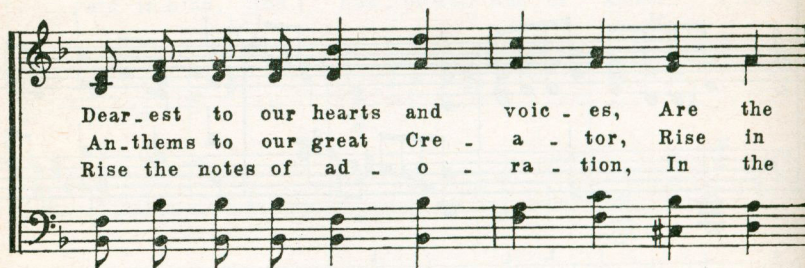
*Moderate time*



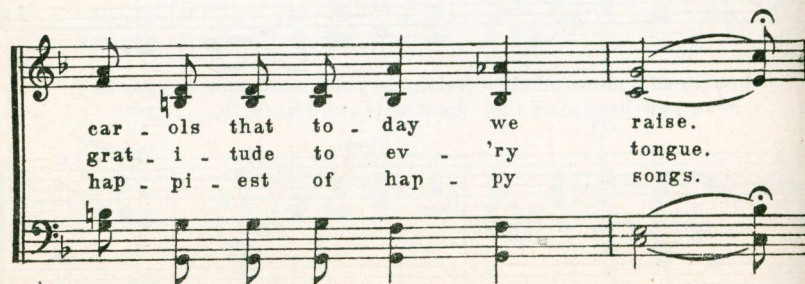
1. Sweet-est of our hymns of glad-ness,  
2. Prais-es to the God of Na-ture,  
3. Ev-'ry-where His chil-dren gath-er,



Sweet-est of our songs of praise;  
From our ver-y hearts are sung,  
From the gay and hap-py throngs,



Dear-est to our hearts and voic-es, Are the  
An-thems to our great Cre-a-tor, Rise in  
Rise the notes of ad-o-ra-tion, In the

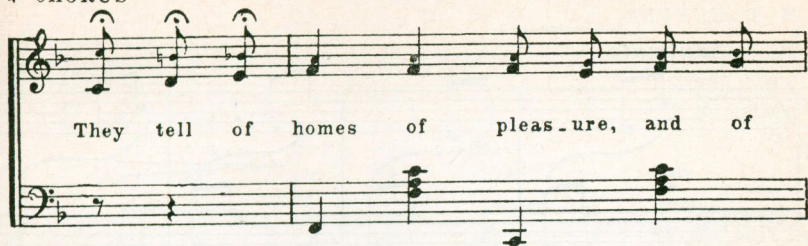


car-ols that to-day we raise.  
grat-i-tude to ev-'ry tongue.  
hap-pi-est of hap-py songs.

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# Our Sweetest Hymns.

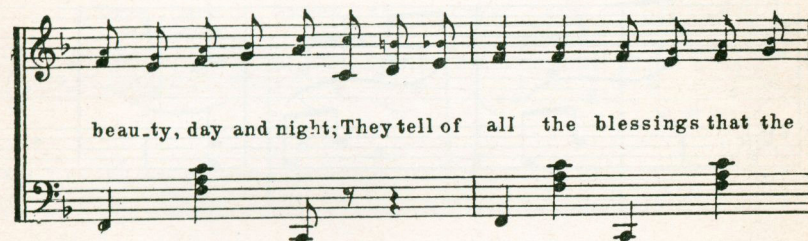
## \* CHORUS



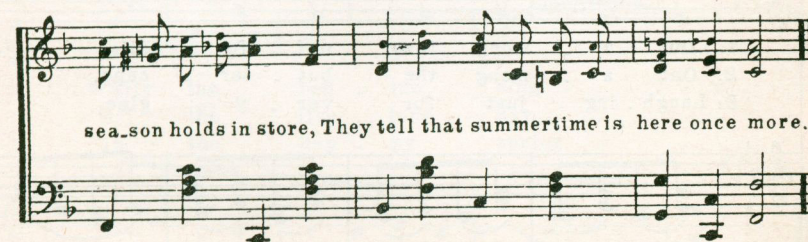
They tell of homes of pleas-ure, and of



glo-ry and of light, Of blossoms fair and bright, of



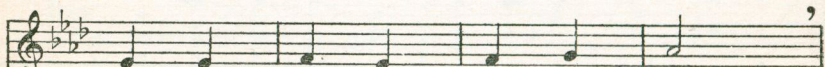
beau-ty, day and night; They tell of all the blessings that the



sea-son holds in store, They tell that summertime is here once more.

\* NOTE- This is a Two-part Chorus the melody being in the lower notes; the melody should be prominent. the upper notes being taken by a few selected voices

M. E. TUPPER.

*Animato**Con Pedale*

1. Out a - mong the daf - fo - dils,  
 2. Out a - mong the but - ter - cups,  
 3. Laugh - ing just for ver - y glee,



# Days of Spring.

In the hap - py spring; . . . .  
In the mer - ry May, . . . .  
Glad at ev - 'ry thing; . . .

The first system of the musical score for 'Days of Spring'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: 'In the hap - py spring; . . . .', 'In the mer - ry May, . . . .', and 'Glad at ev - 'ry thing; . . .'. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line.

Run - ning up and down the hills,  
Nev - er once our danc - ing stops,  
Days are sweet as days can be,

The second system of the musical score. The vocal melody continues with the lyrics: 'Run - ning up and down the hills,', 'Nev - er once our danc - ing stops,', and 'Days are sweet as days can be,'. The piano accompaniment continues with similar rhythmic patterns.

While the rob - ins sing. . . . .  
All the live long day . . . .  
In the hap - py spring . . . .

The third system of the musical score, concluding the piece. The vocal melody ends with the lyrics: 'While the rob - ins sing. . . . .', 'All the live long day . . . .', and 'In the hap - py spring . . . .'. The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

## No. 107

## Rowing.

Words and Music by EVAN STEPHENS

*Con moto grazioso.*  $\text{♩} = 56$ 

1. O'er the wave - lets gen - tly row - ing  
2. O'er the wave - lets, spark - ling, glow - ing

*This bass may be merely played or sung as lower part.*

Where the tide is gen - tly flow - ing,  
Ev - er mov - ing ev - er go - ing,

Keep - ing time to mu - sic's meas - ure  
Ev - er woo - ing soft car - ess - es

gen - tly, gen - tly glide a - long,  
from the breez - es as they flow,

*Repeat  $mp$*

# Rowing.

*f*

See the moon is bright - ly beam - ing,  
How the song we sing seems ring - ing,

*dim.*

And the stars are soft - ly gleam - ing,  
O'er their crests for - ev - er wing - ing,

While the breeze is gen - tly waft - ing  
As we row while gai - ly sing - ing,

*rit.* *pp* *D. C.*

o'er the lake our mer - ry song-- ah--  
songs of love that young hearts know. ah--

Hundreds of children each waved a white handkerchief back and forth above their heads in rhythm with the swing of the music. The sight suggesting "white caps" in wave motion.

# No. 108 Our Work and Our Wealth.

L. G. RICHARDS

ROBERT VOLKMAN

*Moderato*



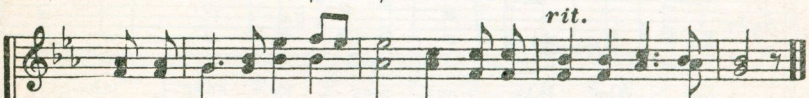
- 1 Our work is with the children, They claim our special care,
- 2 Most sa - cred is the mission, Our God hath called us to,
3. Next to the blessed parents, Who gave these children birth,



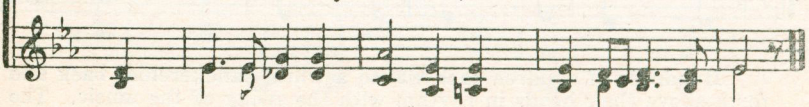
For them we plan and la - bor, With them our lives we share.  
No work requires more patience, More perfect lives and true.  
We are their foremost help - ers, Their truest friends on earth.



We can not, must not, shrink, But humbly act our parts;  
But oh! we can not fail, A - mid our world of cares,  
We seek not worldly wealth, Our hopes are far a - bove;

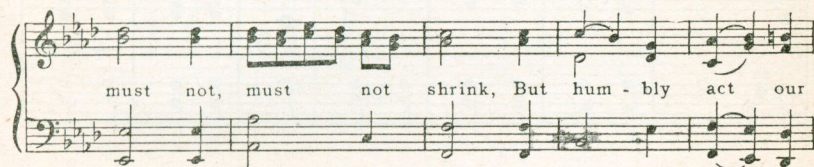
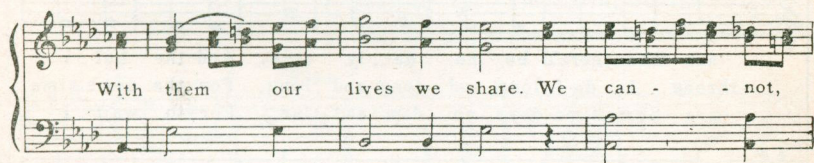
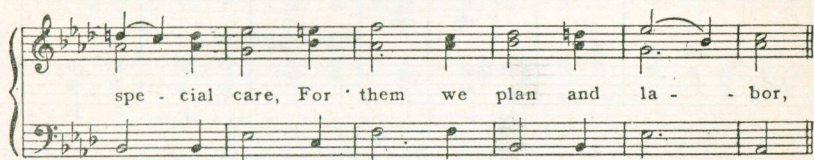
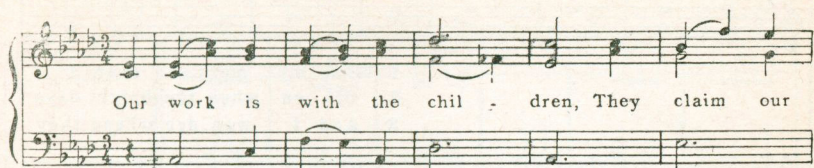


For the children's eyes are on us, And we hold their trusting hearts.  
For the children's faith upholds us, And they name us in their prayers.  
We are rich in heav'nly treasures, For we have the children's love.



# No. 109 Our Work and Our Wealth

GEO. CARELESS



# No. 110

# Sometime.

AGNES LEE

JAMES STANLEY

*Andante*

- 1 When my moth-er dear I
- 2 Oft en when the bright days
- 3 And I won-der where they

*mp leggiero*

ask When there'll be no dai-ly task, And the hol-i-  
throng I do long and long and long, For the some time  
are Some-time days, so dim and far; For to wait I

days will be, "Some-time, dear," she an-swers me  
to come true, As it nev-er seems to do  
scarce know how— Oh! is some-time nev-er now?

*mf*

*p amabile*

# No. 111

# Spring Song.

LOUIS C. ELSON.

CHOPIN.

*Allegro ma non troppo*

*mf*

1. List to the blue-bird, O'er the meadows
2. See the bright sunbeams, O'er the glad world

*Fine*

*p* *cres.*

wing-ing, Message of hap-pi-ness to the earth 'tis  
glanc-ing, Swiftly and joy-ful-ly ca-per-ing and

*p*

# Spring Song.

bring-ing. Joy bells are ring-ing, car-olling, swing-ing,  
danc-ing Leap to the meas-ure, Join in their pleas-ure,

*marcato*

*rall.* *cres.*

Vanished is every sad-ness: List to the blue-bird, O'er the meadows  
Winter's long reign is end-ing: See the glad sunbeams O'er the wide world

*mf* *p* *cres.*

*p*

wing-ing, Message of glad-ness To the earth 'tis bringing  
glanc-ing, Swiftly de-scend-ing, Cap-er-ing and dancing

*p* *mf*

# No. 112

# Sunbeams.

MABEL J ROSEMON

HOWARD K. CARL

*Brightly. May be used as Solo and Chorus.*

1. Now the golden sunrays gleaming, Winter's cold and gloom dispel,  
 2. O'er the hillside and the meadows, In to ev'ry nook and glen,  
 3. Rippling brooks go sparkling glancing, As they hurry to the sea,

*rit.* - - -

Wake the flowers from their dreaming, Bring the days we love so well.  
 Shine the sunbeams, while the shadows, Flee, for Summer's here again.  
 While the joyous sunbeams, dancing, Fill the hours with merry glee.

## CHORUS *atempo*

Sunbeams sparkling and glancing, Bright and fair, bright and fair;

*rit.* - - -

Sunbeams, gleaming and dancing, Bring joy ev'ry - where.

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*Tranquillo*

1. Heav'nly Fa-ther grant Thy blessing, To Thy children here we  
 2. May we work to-gether tru - ly, For the Cause by night and

pray, Lead, oh guide our trembling foot - steps,  
 day, And u - nited may be la - bor.

In the straight and narrow way; Let thine angels hover  
 By the Gospel's shining ray. Grant us wisdom knowledge

near us, Keep and guard us day by day.  
 pow - er, Shed thy light up - on our way.

TENNYSON.

BARNBY.

*Moderato*

*p rall. e dim.* *pp*

The first system of the piano accompaniment. The right hand plays a melody in G major, 8/8 time, with a tempo marking of *Moderato*. The left hand provides a harmonic accompaniment. The system includes dynamic markings *p rall. e dim.* and *pp*.

The vocal melody for the first system, written in G major, 8/8 time. It begins with a treble clef and a key signature of one sharp (F#).

1. Sweet and low, sweet and low, Wind of the wes tern sea,  
 2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon

*pp*

The second system of the piano accompaniment, continuing the harmonic support for the vocal melody. It includes the dynamic marking *pp*.

The vocal melody for the second system, continuing the previous line. It includes dynamic markings *<sf* and *p*.

- Low, low, breathe and blow, Wind of the wes - tern sea,  
 Rest, rest on moth-er's breast, Fa-ther will come to thee soon,

*p*

The third system of the piano accompaniment, concluding the piece. It includes the dynamic marking *p*.

# Sweet and Low.

*mf* *pp*

O-ver the roll - ing wa - ters go, Come from the dy - ing  
Fa-ther will come to his babe in the nest. Sil - ver sails all

*mf* *pp*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, starting with a mezzo-forte (*mf*) dynamic and ending with a pianissimo (*pp*) dynamic. The piano accompaniment is written on two staves (treble and bass clefs) with a grand brace, also starting with *mf* and ending with *pp*. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staff.

*f*

moon and blow, Blow him a - gain to me.  
out of the west, Un - der the sil - ver moon

*f*

The second system continues the vocal and piano parts. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic. The musical notation includes various note values, rests, and accidentals, with the lyrics aligned under the vocal staff.

*p* *rall. e dim.* *pp*

While my lit - tle one, while my pret - ty one sleeps. . . .  
Sleep, my lit - tle one, sleep, my pret - ty one sleep. . . .

*p* *rall. e dim.* *pp*

The third system concludes the piece. The vocal line starts with a piano (*p*) dynamic, followed by a 'rall. e dim.' (rallentando e diminuendo) instruction, and ends with a pianissimo (*pp*) dynamic. The piano accompaniment mirrors this structure, also ending with *pp*. The system ends with a double bar line.

## No. 115

## Sing With Joy.

C. AUSTIN MILES (Adapted)

JOHN J. THOMAS

1. Sing with joy for the world still a  
 2. Tar - ry not by the way, time is  
 3. To the cause of the King O be

waits to hear, Sing with joy, Sing with joy, sing with  
 fleet - ing fast, Sing with joy, sing with  
 ev - er true, Sing with joy, sing with

joy, sing with joy, Won - der not that it fall on a  
 joy, True the day - light is bright but it  
 joy, Where - so - ev - er his hand may be

heed - less ear, Sing the gos - pel mes - sage clear.  
 can - not last, Sing the gos - pel mes - sage clear.  
 lead - ing you, Sing the gos - pel mes - sage clear.

# Sing With Joy.

## CHORUS *Unison*

Then sing it! O do not let your lips by fear be sealed, But

sing it! The Son of God to you a mission has re-vealed, O

sing it! Right at your door so many souls are waiting, To hear the

message, So go and sing it! There's no bet-ter field

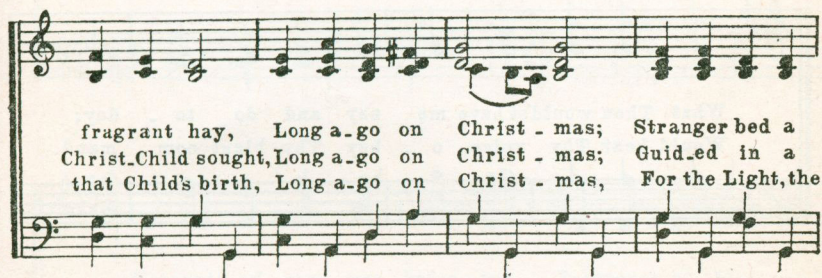
# No. 116 The First Christmas.

EMILIE POULSSON

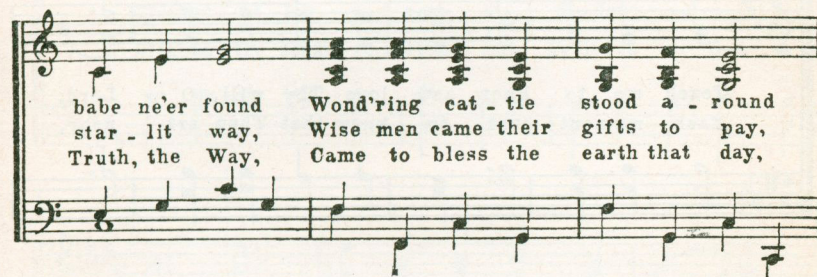
MARGARET BRADFORD MORTON



1 Once a lit - tle ba - by lay Cra - dled on the  
 2. By the shin - ing vis - ion taught Shep - herds for the  
 3 And to - day the whole glad earth, Prais - es God for



fragrant hay, Long a - go on Christ - mas; Stranger bed a  
 Christ - Child sought, Long a - go on Christ - mas; Guid - ed in a  
 that Child's birth, Long a - go on Christ - mas, For the Light, the



babe ne'er found Wond'ring cat - tle stood a - round  
 star - lit way, Wise men came their gifts to pay,  
 Truth, the Way, Came to bless the earth that day,



Long a - go on Christ - mas, Long a - go on Christmas.  
 Long a - go on Christ - mas, Long a - go on Christmas.  
 Long a - go on Christ - mas, Long a - go on Christmas.

## No. 117

## Tell Me, Dear Lord:

(A Prayer)

M. E. P.

C. HAROLD LOWDEN

*Devoutly. M. ♩ - 100.*

1. Tell me dear Lord, in Thine own way I pray,  
 2. I would be guided by Thy loving hand;

What Thou would'st have me say and do to-day;  
 Would hear Thy voice, obey Thy blest command.

Teach me to know and love Thy will, O Lord;  
 Each moment just to know that Thou art near,

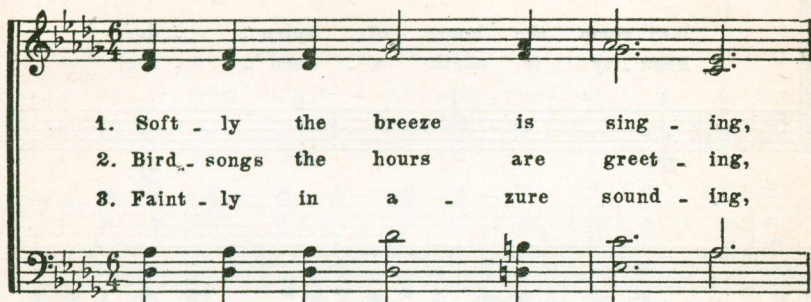
Anoint my eyes to understand Thy Word.  
 Will strength impart and banish ev'ry fear.

## No. 118

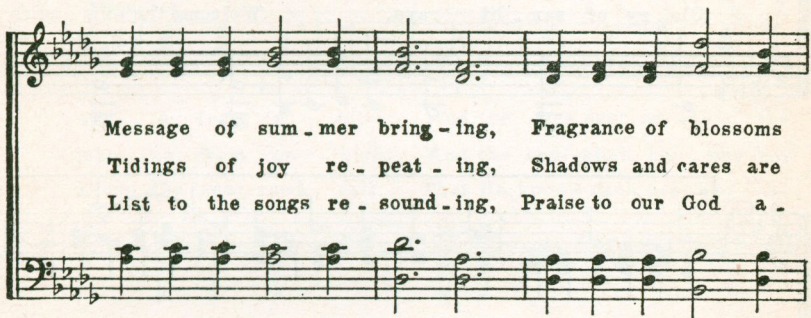
## The Festal Days.

GRACE GORDON.

ADAM GEIBEL.



1. Soft - ly the breeze is sing - ing,  
 2. Bird - songs the hours are greet - ing,  
 3. Faint - ly in a - zure sound - ing,



Message of sum - mer bring - ing, Fragrance of blossoms  
 Tidings of joy re - peat - ing, Shadows and cares are  
 List to the songs re - sound - ing, Praise to our God a -



fling - ing, Greet - ing the fes - tal days.  
 fleet - ing, Wel - come the fes - tal days.  
 bound - ing, Wel - come the fes - tal days.

# The Festal Days.

## CHORUS.

Wel - come the hours of splen - dor,  
Beau - ty is earth a - dorn - ing,

Tell - ing a Fa - ther's love, Homage to Him we  
Glo - ry of sun - lit rays, Welcome the sum - mer's

ren - der, Praise to the King a - bove;

morn - ing, O wel - come the fes - tal days.

# No. 119 The Message of His Love.

GRACE L. HOSMER

ADAM GEIBEL.



1. There's a glad, sweet song in the air to-day, 'Tis an  
2. Dai-ly from His hand rich-est bless-ings fall, As the  
3 O the mir-a-cle of the Fa-ther's care, That He



ech-o from a-bove; And the mes-sage sweet to the  
man-na from on high; And the soul shall hun-ger nor  
heeds the spar-row's fall; That He knows each need of a



world be-low, Is the sto-ry of His love  
thirst in vain, That to Him is ev-er nigh.  
long-ing heart, That He hears it's ev-'ry call.



# The Message of His Love.

CHORUS

SOPRANOS AND ALTOS.



O the glad, sweet song, Sing it o'er and

MALE VOICES



<sup>1</sup>Parts.



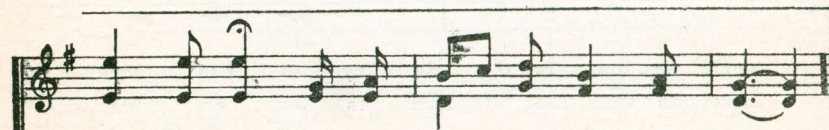
o'er; For the sweetest strain that the world can hear, Is the



<sup>2</sup>



sto - ry of His love! For the sweetest strain that the



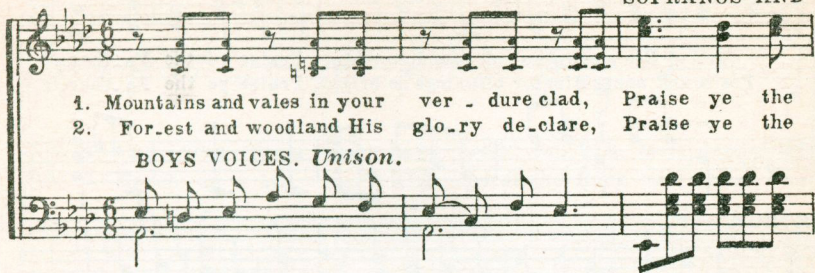
world can hear, Is the sto - ry of His love!



# No. 120 Praise Ye the Father.

GRACE GORDON.

ADAM GEIBEL.  
SOPRANOS AND



1. Mountains and vales in your ver - dure clad, Praise ye the  
2. For-est and woodland His glo-ry de-clare, Praise ye the

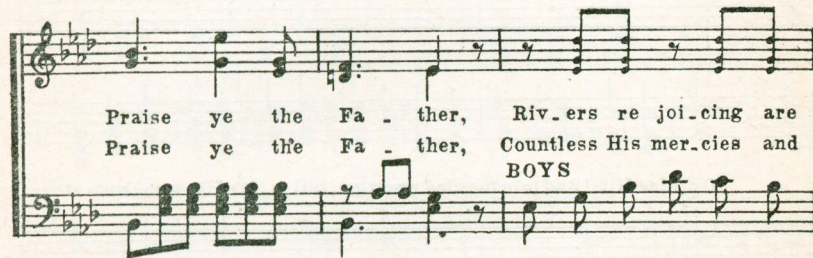
BOYS VOICES. *Unison.*

ALTOS.



Fa - ther; Hills in the glo-ry of summer so glad,  
Fa - ther; Tell of His tender and in-fi-nite care,

BOYS



Praise ye the Fa - ther, Riv-ers re-joic-ing are  
Praise ye the Fa - ther, Countless His mer-cies and

BOYS



seeking the tide, O-ver the meadows and val-leys they glide,  
matchless His might, Thron'd in the heavens in glo-ry and light,

# Praise Ye the Father.

SOPRANOS AND ALTOS.

*rit.*

Tell of His mercy so deep and so wide, Praise ye the Fa-ther.  
Praise and adore Him for blessings so bright, Praise ye the Fa-ther.

This system contains the first two staves of music for Soprano and Alto. The Soprano part is on a treble clef staff and the Alto part is on a bass clef staff. Both are in G major (one sharp) and 4/4 time. The tempo is marked 'rit.' (ritardando). The music consists of a series of eighth and sixteenth notes, with some rests and a final measure with a fermata.

CHORUS.

Praise ye! Let all the earth adore Him thron'd in fadeless light and glory;

This system contains the first two staves of music for the Chorus. The Chorus part is on a treble clef staff. It is in G major and 4/4 time. The music consists of a series of eighth and sixteenth notes, with some rests and a final measure with a fermata.

Praise ye! With gladness bow before Him, tell His wondrous love;

This system contains the next two staves of music for the Chorus. The Chorus part is on a treble clef staff. It is in G major and 4/4 time. The music consists of a series of eighth and sixteenth notes, with some rests and a final measure with a fermata.

O praise Him! And join the glad creation, tell a-far His wondrous story,

This system contains the next two staves of music for the Chorus. The Chorus part is on a treble clef staff. It is in G major and 4/4 time. The music consists of a series of eighth and sixteenth notes, with some rests and a final measure with a fermata.

Hail Him who is enthron'd in light above, the King of love. love.

This system contains the final two staves of music for the Chorus. The Chorus part is on a treble clef staff. It is in G major and 4/4 time. The music consists of a series of eighth and sixteenth notes, with some rests and a final measure with a fermata. There are first and second endings marked with '1' and '2' respectively.

**No. 121 Wave the Standard Royal.**

JAMES ROWE

CHAS. H. MARSH

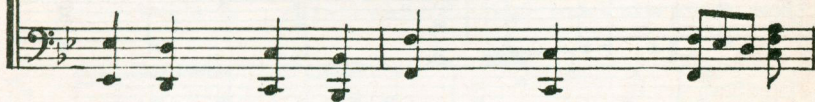
### Unison



1. Be free from fear, have faith in him who leads us;
2. March on and on, with Christ the King of heav - en,



No harm can come, for Christ will be our shield, Go  
To all the world display your faith and love; To



forth with speed, the King of glo - ry needs us  
faith - ful souls the life - crown will be giv - en

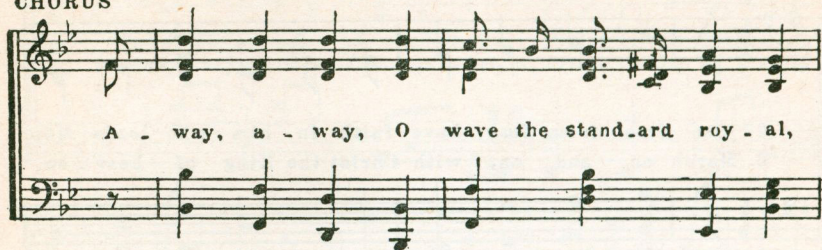


To face the foe and drive him from the field.  
And endless peace and joy and rest above.



# Wave the Standard Royal.

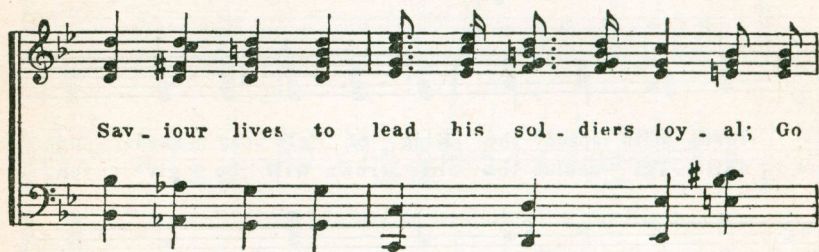
## CHORUS



A - way, a - way, O wave the stand - ard roy - al,



Fal - ter not till vic - to - ry be won. The



Sav - iour lives to lead his sol - diers loy - al; Go



forth, to fight, with God's im - mor - tal Son.

# No. 122 When the Little Children Sleep.

*Andante*

1. When the lit - tle children sleep, Lit - tle stars are wak - ing,  
 2 When the lit - tle children wake, Lit - tle stars are sleep - ing,

Angels bright from heav - en come, And till morn is break - ing,  
 Angels bright in raiment white, Still their watch are keep - ing;

*ritard.* *in tempo*  
*pp*

They will watch the live - long night, By their beds till morning light, When the  
 They will watch by night or day, Never let them go a - stray, When the

*p ritard.* *pp*

# When the Little Children Sleep.

*poco a poco ritardando*

lit - tle children sleep Stars and an - gels watch do keep.  
lit - tle children wake, When the lit - tle chil - dren wake.

## No. 123 Lord, Dismiss Us With Thy Blessing.

WALTER SHIRLEY

JEAN JACQUES ROUSSEAU

1. Lord, dismiss us with Thy blessing; Fill our hearts with joy and peace;  
2. Thanks we give, and ad - o - ra - tion, For the Gospel's joyful sound;

Let us each, Thy love pos - sess - ing, Triumph in re - deem - ing grace.  
May the fruits of Thy sal - va - tion In our hearts and live a - bound.

O re - fresh us, O re - fresh us, Trav'ling thro' this wilderness.  
Ev - er faith - ful, Ev - er faith - ful, To the truth may we be found.

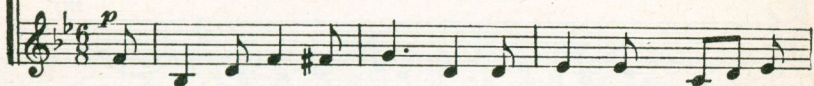
# No. 124      Flowers and Children.

A. E. D.

*Moderato*



1. In pleasant sheltered plac-es, The sweet rose blushing
2. A-mong life's sunny gar-dens Some lit-tle children
3. But yet these lit-tle children To loved or love un-



red,      The pure and fra-grant lil-y, Lifts  
grow,      The tend'-rest care sur-rounds them, No  
known,      Have still one Friend a-bove them, They



up its state-ly head;      Full many a love-ly  
sor-row do they know;      While oth-ers walk neg-  
do not walk a-lone.      Though not one earth-ly



# Flowers and Children



blos - som, Looks up - ward to the day, Un -  
lect - ed A - long the dust - y way, No  
bless - ing Seems in their lot to fall, They



no - ticed yields its fra - grant, And slow - ly fades a -  
earth - ly friend to guard them, Or keep them lest they  
do not live un - heed - ed; Their Sav - iour loves them



way, And slow - ly fades a way.  
stray, Or keep them lest they stray  
all. Their Sav - iour loves them all.



# No. 125 Thy Word is Like a Garden, Lord.

EDWIN HODDER, 1868

E. LESTER THURMAN

1. Thy Word is like a gar-den, Lord, With flowers bright and fair;  
2. Thy Word is like a star-ry host: A thousand rays of light  
3. O may I love Thy precious Word, May I ex-plore the mine.

And ev-'ry one who seeks may pluck A love-ly cluster there.  
Are seen to guide the trav-el-er, And make his pathway bright.  
May I its fragrant bowers glean, May light up-on me shine!

Thy Word is like a deep, deep mine; And jewels rich and rare  
Thy Word is like an ar-mo-ry, Where soldiers may re-pair,  
O, may I find my ar-mor there! Thy Word my trusty sword,

*rit.*  
Are hid-den in the might-y depths For ev-'ry searcher there.  
And find, for life's long bat-tle, day, All needful weapons there,  
I'll learn to fight with ev-'ry foe The bat-tle of the Lord

## No. 126

## Suppose.

ANONYMOUS.

J. B. WEKERLIN.

*Allegretto*

mf

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The left hand plays a harmonic accompaniment in bass clef. The melody begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The accompaniment features chords of G4-B4-D5 and F#4-A4-C5.

The vocal melody line for the first two lines of lyrics. It is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody consists of eighth and quarter notes, ending with a quarter rest.

1. Sup-pose a lit-tle cow-slip should hang its golden cup, And  
 2. How ma-ny wea-ry trav-lers would miss its dainty grace! How

mp

The piano accompaniment for the first two lines of lyrics. It consists of two staves. The right hand plays chords and single notes in treble clef, while the left hand plays a simple bass line in bass clef. The dynamics are marked 'mp'.

The vocal melody line for the next two lines of lyrics. It continues the melody from the previous section, ending with a quarter rest.

- say, "I'm such a ti-ny flow'r I'd better not grow up."  
 ma-ny lit-tle ones would grieve To lose its smiling face!

The piano accompaniment for the final two lines of lyrics. It continues the accompaniment from the previous section, ending with a double bar line. The dynamics are marked 'mp'.

## No. 127

## Ye Merry Birds.

GRACE GORDON

ADAM GEIBEL.

UNISON, or SOPRANOS AND ALTOS.

Ye mer-ry birds on pinions light, Thro' sunny skies, O wing your  
Ye mer-ry birds on joy-ous wing, Proclaim the glo-ries of your

The first system of musical notation for the song. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

flight; While sweetly ring your car-ols clear, For summer's  
King; For He who guards the birds of air, Will keep His

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

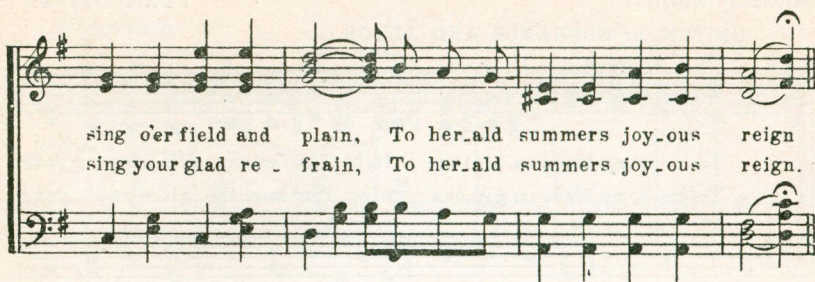
gold-en days are here. In syl-van shade your songs re-  
children in His care. And He who knows the spar-rows

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

sound, In gardens fair where flowrs are found; O sweet-ly  
fall, In ten-der love is guard-ing all; So sweet-ly

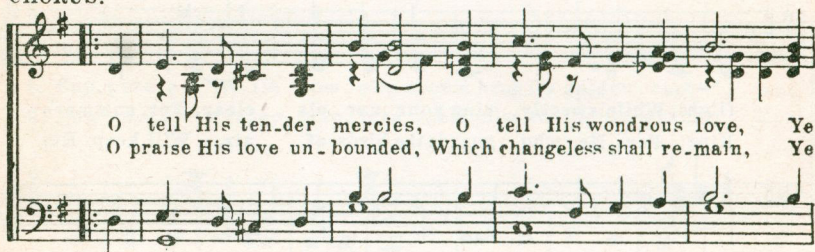
The fourth and final system of musical notation on this page. It concludes the melody and accompaniment. The lyrics are written below the treble staff.

# Ye Merry Birds.

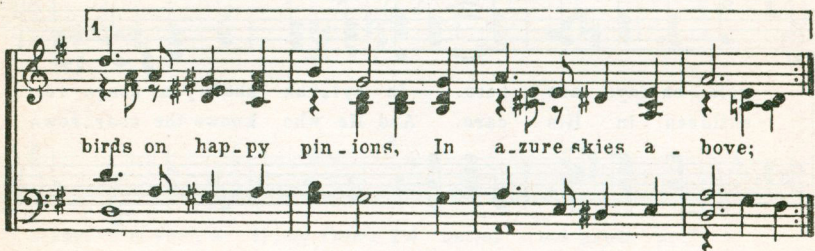


sing o'er field and plain, To her-ald summers joy-ous reign  
sing your glad re - frain, To her-ald summers joy-ous reign.

## CHORUS.



O tell His ten-der mercies, O tell His wondrous love, Ye  
O praise His love un - bounded, Which changeless shall re-main, Ye



birds on hap-py pin-ions, In a-zure skies a - bove;

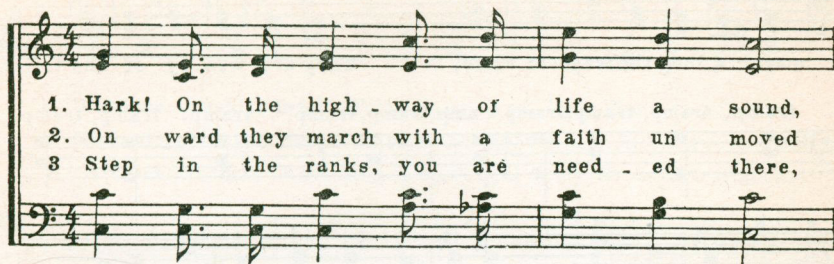


birds proclaim His sto - ry, And wel-come summer's reign.

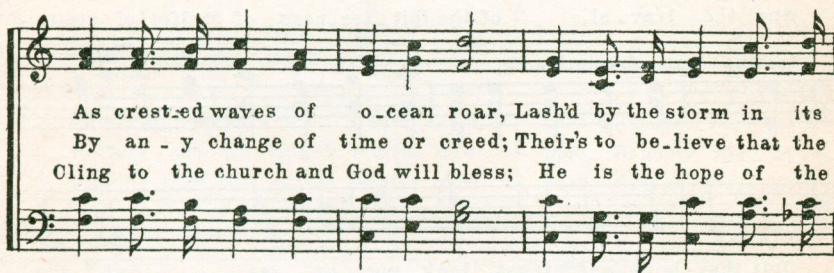
# No. 128 The Army of the Living God.

C. A. M.

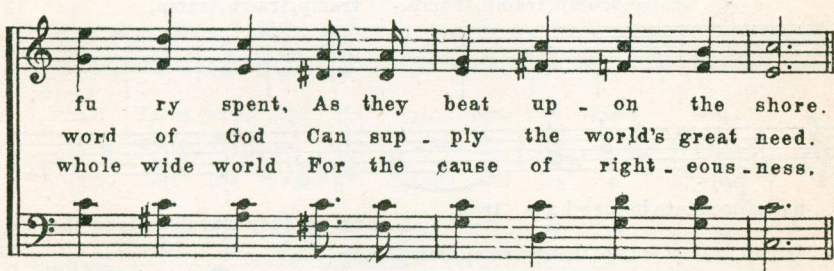
C. AUSTIN MILES



1. Hark! On the high - way of life a sound,  
2. On ward they march with a faith un moved  
3 Step in the ranks, you are need - ed there,

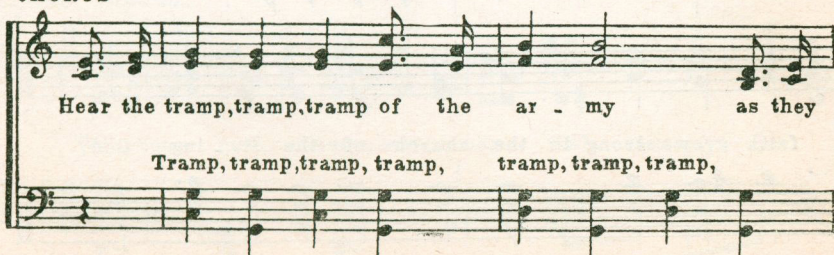


As crest-ed waves of o - cean roar, Lash'd by the storm in its  
By an - y change of time or creed; Their's to be - lieve that the  
Oling to the church and God will bless; He is the hope of the



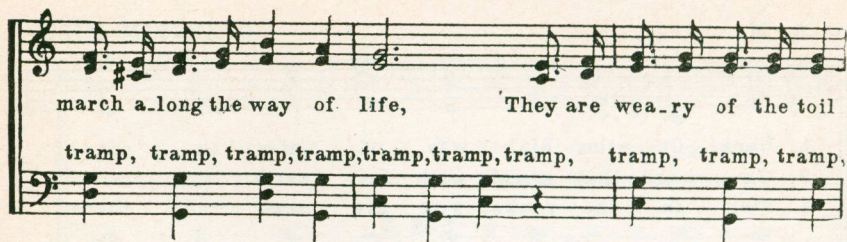
fu ry spent, As they beat up - on the shore.  
word of God Can sup - ply the world's great need.  
whole wide world For the cause of right - eous - ness.

## CHORUS



Hear the tramp, tramp, tramp of the ar - my as they  
Tramp, tramp, tramp, tramp, tramp, tramp, tramp,


# The Army of the Living God.



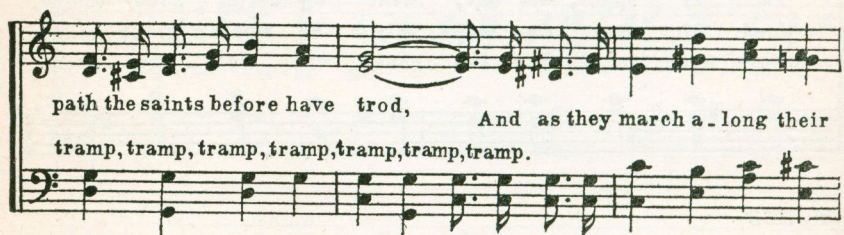
march a-long the way of life, They are wea-ry of the toil  
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,



and the trav-el, of the bit-ter-ness of strife; (of strife:)  
tramp, tramp, tramp, tramp,



But they hope and trust, look-ing ev-er on the  
Tramp, tramp, tramp, tramp, tramp, tramp, tramp,



path the saints before have trod, And as they march a-long their  
tramp, tramp, tramp, tramp, tramp, tramp, tramp.



faith grows strong in the church of the liv-ing God.

## No. 129

## Welcome Sunshine

HARRIET J. LEWIS.

CLARENCE KOHLMANN.



1. Welcome, sunshine bright, Welcome, joy and light, Banners of the
2. Mountain, plain and stream In the sun-light gleam, Hill and vale with
3. Riv-ers on their way Sing a joy-ful lay, Birds their flight are



woodland are unfurled; Winter now is past, Summer here at  
 verdure are all bright; Winter now is past, Summer here at  
 winging thro' the skies; Winter now is past, Summer here at



last, Tells with joy its mes-sage to the world.  
 last, Fills all na-ture with its joy and light.  
 last, Let the songs of love and joy a - rise.

CHORUS. *Slowly.*

Wel - come now, sum - mer - time; Wel - come, joy and



# Welcome Sunshine.

light; Sing the song clear and strong,

The first system of music features a treble and bass staff in G major. The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a half note A3, and then a half note B3. The lyrics are written below the treble staff.

Wel - come, sun-shine bright; Wel - come now,

The second system of music continues the melody. The treble staff has a half note C5, followed by a half note D5, and then a half note E5. The bass staff has a half note C4, followed by a half note D4, and then a half note E4. The lyrics are written below the treble staff.

sum - mer - time, Wel - come, joy and light;

The third system of music continues the melody. The treble staff has a half note F5, followed by a half note G5, and then a half note A5. The bass staff has a half note F4, followed by a half note G4, and then a half note A4. The lyrics are written below the treble staff.

## Parts.

Hail, all hail! Beau - ti - ful sum - mer - time is here. is here.

The 'Parts' section of the music features a treble and bass staff in G major. The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a half note A3, and then a half note B3. The lyrics are written below the treble staff.

C. A. M.

C. AUSTIN MILES



1. Far a-bove earth's tumult, The call of love we hear,
2. Not from far-off coun-try, Or land a-cross the sea,
3. He who is my neighbor, And needs a cheer-ing word,



Shall its gen-tle plead-ing, Fall on a heed-less ear? O  
 Comes with earnest plead-ing. The call of love to me.  
 In his faintest whis-per, The call of love is heard.

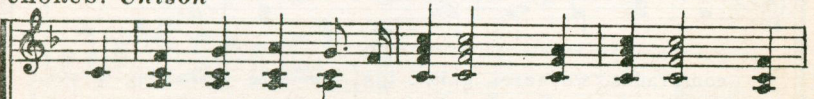


hear the call of love,

O hear the call. O hear the call of love.



## CHORUS. Unison



The call of love is to mer-cy and pard-on and

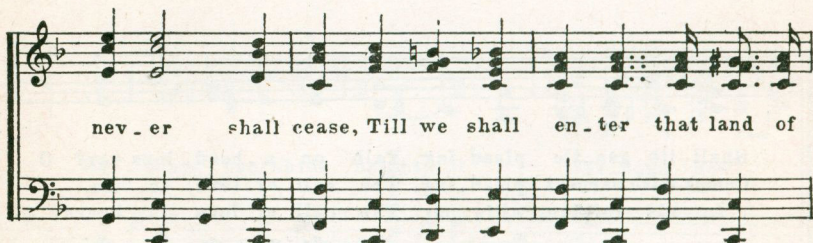


# The Call of Love.



peace, The call of love is to ser-vice that

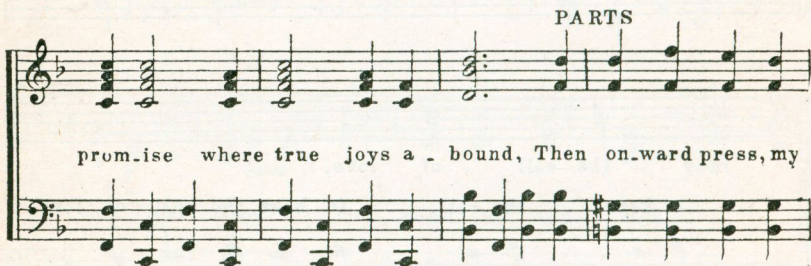
The first system of musical notation for 'The Call of Love'. It consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics 'peace, The call of love is to ser-vice that' are written below the staff.



nev-er shall cease, Till we shall en-ter that land of

The second system of musical notation. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics 'nev-er shall cease, Till we shall en-ter that land of' are written below the staff.

PARTS



prom-ise where true joys a-bound, Then on-ward press, my

The third system of musical notation, labeled 'PARTS'. It features a treble staff with a more complex melody and a bass staff with a corresponding accompaniment. The lyrics 'prom-ise where true joys a-bound, Then on-ward press, my' are written below the staff.



gain - - - ing ground.

com-rades, we are gain-ing, we are gain-ing ground

gain-ing, gain-ing ground.

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics 'gain - - - ing ground.' are written above the staff, and 'com-rades, we are gain-ing, we are gain-ing ground' and 'gain-ing, gain-ing ground.' are written below the staff.

# No. 131      The Lily and the Bee.

ORSON F. WHITNEY

TRACY Y. CANNON

Allegretto *mp* *p poco rit.*

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamic is 'mp' (mezzo-piano). The piece concludes with a 'poco rit.' (ritardando) marking.

*mp* A li - ly in a des - ert land Drank in the dew - y  
li - ly mourn'd her lone - ly lot, And tears chas'd down her

The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature remains two sharps. The vocal line begins with a repeat sign. The piano accompaniment consists of chords and moving lines. The dynamic is marked 'mp' (mezzo-piano).

air, Of snow - y crag and crystal stream, A  
cheek, Till at her feet a brin - y lake

The second system continues the vocal and piano accompaniment. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The key signature is two sharps. The piano part includes a section marked with a dashed line and the number '8', indicating an eighth-note accompaniment. The system concludes with a final chord in the piano part.

# The Lily and the Bee.

1

flow'r di-vine-ly fair. The

1

*poco rit.*

12

Mirrored each glittering peak

2

*poco rit.*

*Soprano 1 and 2*

*mp* A bee flew forth one

*With expression*

*p*

## The Lily and the Bee.

fate-ful morn, Chased by an i die boy, Who

fear-ful lest that bu-sy life, Might his vain life an-

noy, Be - sieged and sacked its honeyed hive. And

*Alto 1 and 2*

# The Lily and the Bee.

gave to wind and flame, The precious fruits of patient

This system contains the first two staves of music. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are written below the first staff.

toil; All perished but the name.

*Poco rit.* *A tempo*

This system contains the next two staves of music. The top staff continues the melody. The bottom staff continues the piano accompaniment. The tempo markings "Poco rit." and "A tempo" are placed above the piano part. The lyrics "toil; All perished but the name." are written below the first staff.

The

*r. h.*

This system contains the final two staves of music. The top staff continues the melody. The bottom staff continues the piano accompaniment. The key signature changes to two sharps (F# and C#). The tempo marking "r. h." is placed above the piano part. The word "The" is written below the first staff. The system ends with a fermata over the final note of the piano part.

# The Lily and the Bee.

*First time mf, second f. More animated*

bee winged far its pilgrim flight, O'er prai - rie, peak and  
wed - ded in the wil - der - ness, The li - ly and the

This system contains the first two staves of music. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in treble clef, featuring chords and moving lines. The lyrics are written between the two staves.

*First time mf, second f. More animated*

This system contains the next two staves of music. The piano accompaniment in the bottom staff includes vertical markings (v) under certain notes, likely indicating fingerings or accents. The melody continues in the top staff.

plain, It reached the li - ly's rock - girt land and knew pur -  
bee; And men maintain'twas then God gave the

This system contains the third and fourth staves of music. The lyrics continue between the staves. The top staff has a first ending bracket labeled "1 cres." over the final measure.

This system contains the fifth and sixth staves of music. The piano accompaniment continues with vertical markings (v). The top staff has a first ending bracket labeled "1" and "cres." over the final measure.

# The Lily and the Bee.

suit was vain. They land to in-dus-

*cres. Poco rit.*

try

*f dim. rall. p. f*

*l. h.*

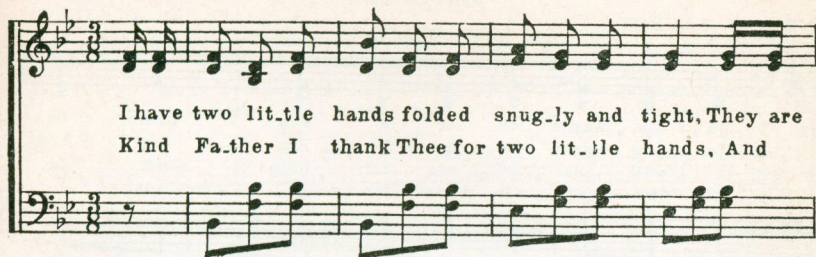
Detailed description: This is a musical score for a piece titled 'The Lily and the Bee'. It consists of three systems of music. The first system has two staves: a vocal staff in treble clef and a piano accompaniment staff in treble clef. The vocal line has the lyrics 'suit was vain. They land to in-dus-'. The piano accompaniment features a melody in the right hand and chords in the left hand. The second system continues the piano accompaniment, with a repeat sign and a second ending marked with a '2'. It includes the instruction 'cres. Poco rit.'. The third system also has two staves: a vocal staff in treble clef and a piano accompaniment staff in treble clef. The vocal line has the word 'try'. The piano accompaniment is more active, with a melody in the right hand and chords in the left hand. It includes dynamic markings: *f*, *dim.*, *rall.*, *p.*, and *f*. The system ends with a double bar line and the marking *l. h.*.

## No. 132

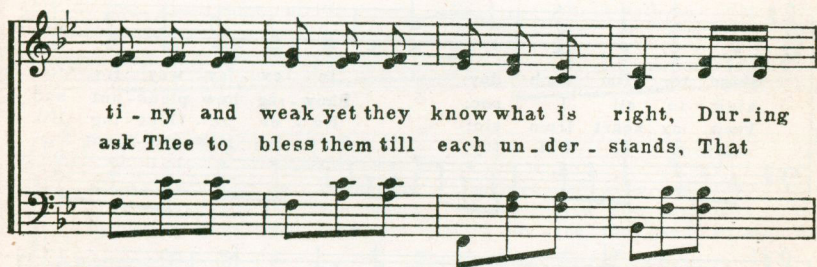
## Two Little Hands

BERTHA A KLEINMANN

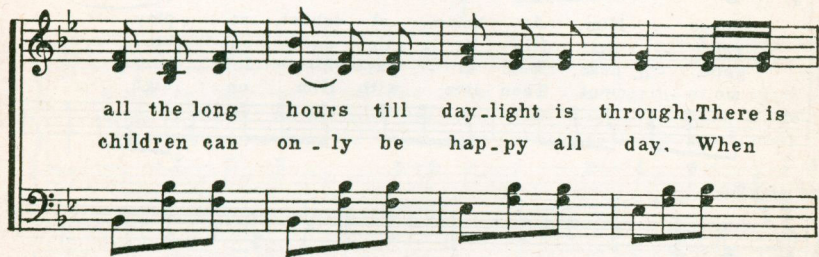
WM. F HANSON



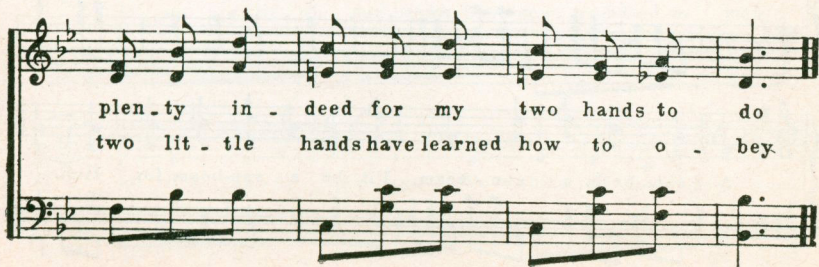
I have two lit-tle hands folded snug-ly and tight, They are  
Kind Fa-ther I thank Thee for two lit-tle hands, And



ti - ny and weak yet they know what is right, Dur-ing  
ask Thee to bless them till each un-der - stands, That



all the long hours till day-light is through, There is  
children can on - ly be hap-py all day, When



plen-ty in - deed for my two hands to do  
two lit - tle handshave learned how to o - bey.

# No. 133

# I'll Be a Sunbeam.

To my grandson, Edwin O. Excell, Jr.

Copyright, 1900, by E. O. Excell

Words and Music

NELLIE TALBOT

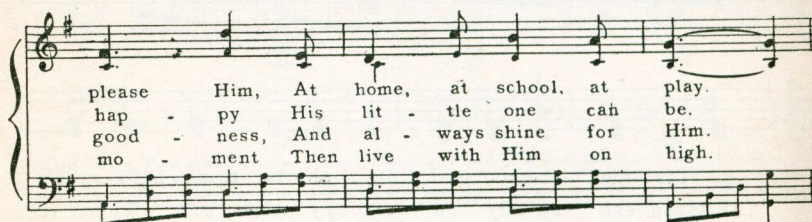
E. O. EXCELL



1. Je - sus wants me for a sun - beam, To  
 2. Je - sus wants me to be lov - ing, And  
 3. I will ask Je - sus to help me To  
 4. I'll be a sun - beam for Je - sus; I



shine for Him each day; In ev - 'ry way try to  
 kind to all I see; Show - ing how pleas - ant and  
 keep my heart from sin; Ev - er re - flect - ing His  
 can if I but try; Serv - ing Him mo - ment by



please Him, At home, at school, at play.  
 hap - py His lit - tle one can be.  
 good - ness, And al - ways shine for Him.  
 mo - ment Then live with Him on high.

## CHORUS



A sun - beam, a sun - beam, Je - sus wants me for a sun - beam;



A sun - beam, a sun - beam, I'll be a sun - beam for Him.

# No. 134

Used by Per.

## Little Sunbeams

Copyright, 1902, by E. O. Excell

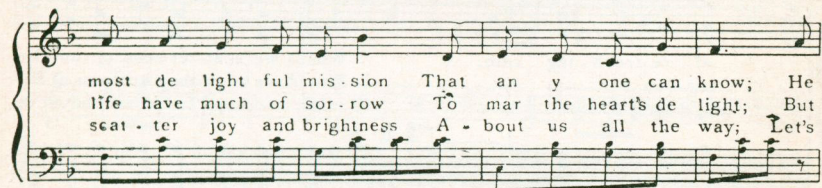
Words and Music

EBEN E. REXFORD

CHAS. H. GABRIEL



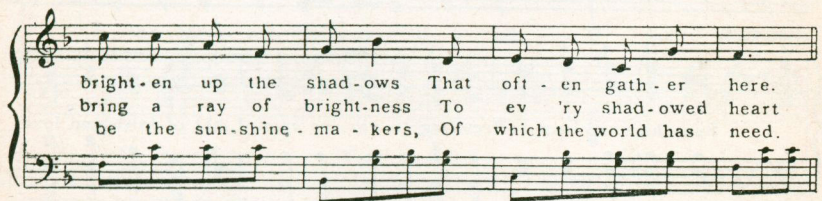
1 I think God gives the chil-dren, As thro' the land they go, The  
2 The clouds may hide the sun-shine Of Heav-en from our sight, And  
3 Then let us live our mis-sion Of sun-beams day by day, And



most de light ful mis-sion That an y one can know; He  
life have much of sor-row To mar the heart's de light; But  
scat-ter joy and brightness A-bout us all the way; Let's



wants 'us to be sun-beams Of love and hope and cheer, To  
if like faith-ful sun-beams, We chil-dren do our part, We'll  
chase a-way life's shad-ows With lov-ing tho't and deed, And

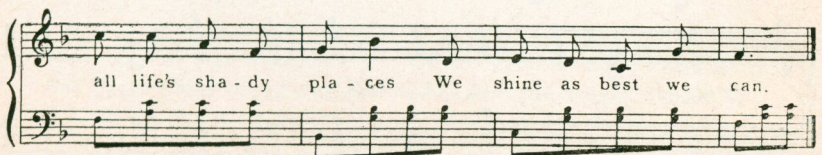


bright-en up the shad-ows That oft-en gath-er here.  
bring a ray of bright-ness To ev-'ry shad-owed heart  
be the sun-shine-ma-kers, Of which the world has need.

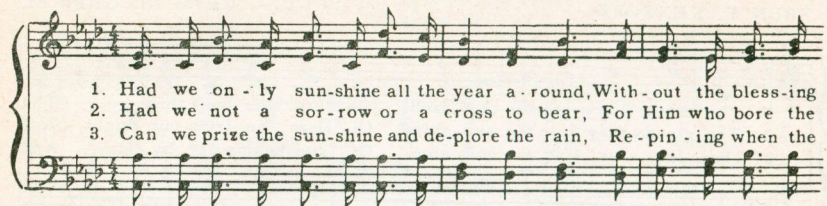
### CHORUS



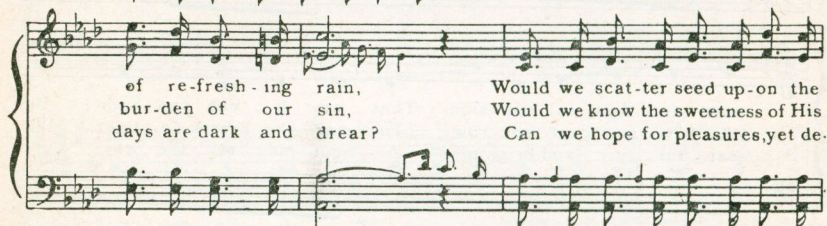
O we are lit-tle sun-beams, Sent down from God to man; In



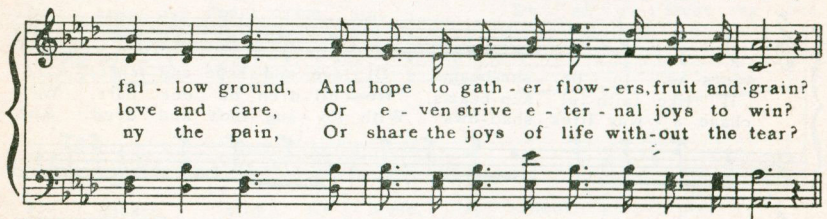
all life's sha-dy pla-ces We shine as best we can.



1. Had we on - ly sun-shine all the year a - round, With - out the bless - ing  
2. Had we not a sor - row or a cross to bear, For Him who bore the  
3. Can we prize the sun-shine and de - plore the rain, Re - pin - ing when the



of re - fresh - ing rain, Would we scat - ter seed up - on the  
bur - den of our sin, Would we know the sweetness of His  
days are dark and drear? Can we hope for pleasures, yet de -



fal - low ground, And hope to gath - er flow - ers, fruit and grain?  
love and care, Or e - ven strive e - ter - nal joys to win?  
ny the pain, Or share the joys of life with - out the tear?

## CHORUS



Sun-shine and rain, re - fresh - ing, re - viv - ing rain, Light of faith and love,

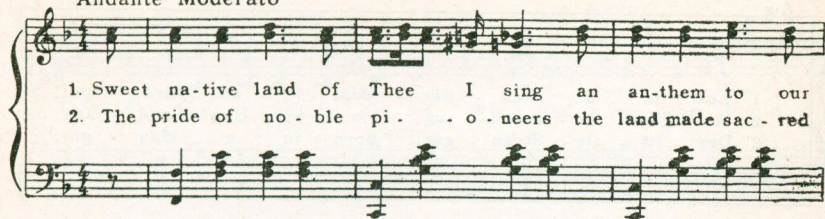


Showers from a - bove! Sun-shine and rain, to nourish the grow - ing grain,

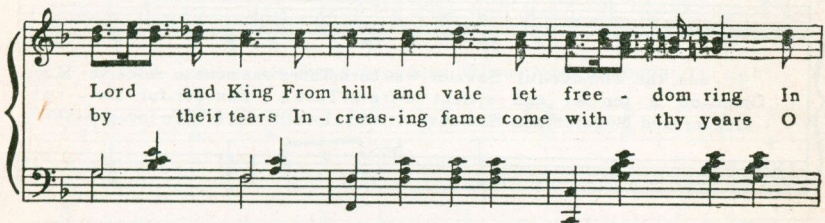


Send us, Lord, the sun - shine and the rain.

Andante Moderato



1. Sweet na-tive land of Thee I sing an an-them to our  
2. The pride of no - ble pi - o - neers the land made sac - red



Lord and King From hill and vale let free - dom ring In  
by their tears In - creasing fame come with thy years O



CHORUS

U - tah fair - est fair - est U - tah U - tah fair - est



U - tah U - tah fair - est U - tah.

3.

Where modest sego lilies grow  
And streams of crystal waters flow;  
'Tis rapture thrills my bosom so  
For Utah fairest Utah.

4.

Where giant mountains kiss the sky  
And peaceful valleys slumber by  
Here let me live and let me die  
In Utah fairest Utah.

# No. 137

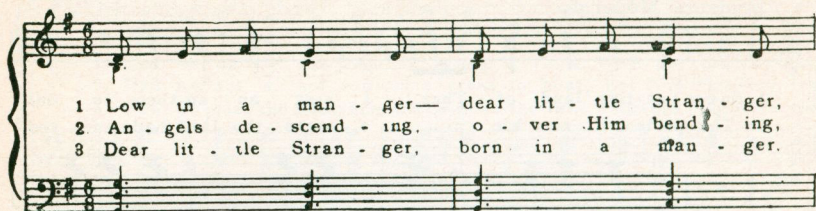
# Dear Little Stranger.

Copyright, 1900, by E. O. Excell.

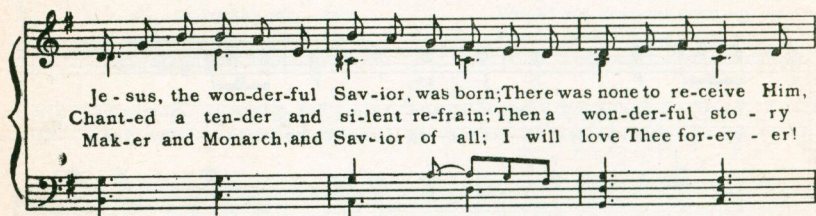
Words and Music

C. H. G.

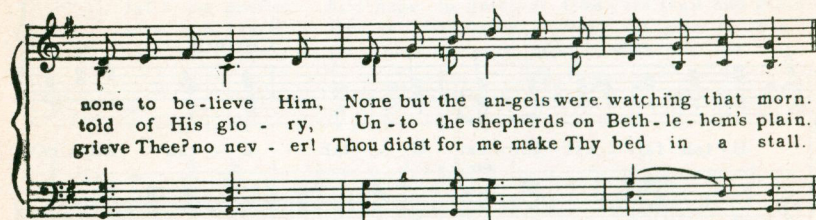
CHAS. H. GABRIEL



1 Low in a man - ger— dear lit - tle Stran - ger,  
 2 An - gels de - scend - ing. o - ver Him bend - ing,  
 3 Dear lit - tle Stran - ger, born in a man - ger.

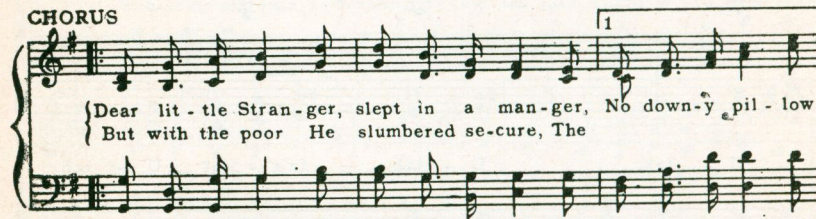


Je - sus, the won - der - ful Sav - ior, was born; There was none to re - ceive Him,  
 Chant - ed a ten - der and si - lent re - frain; Then a won - der - ful sto - ry  
 Mak - er and Monarch, and Sav - ior of all; I will love Thee for - ev - er!



none to be - lieve Him, None but the an - gels were watch - ing that morn -  
 told of His glo - ry, Un - to the shepherds on Beth - le - hem's plain.  
 grieve Thee? no nev - er! Thou didst for me make Thy bed in a stall.

## CHORUS



{ Dear lit - tle Stran - ger, slept in a man - ger, No down - y pil - low  
 { But with the poor He slumbered se - cure, The



un - der His head; dear lit - tle Babe in His bed,

# No. 138

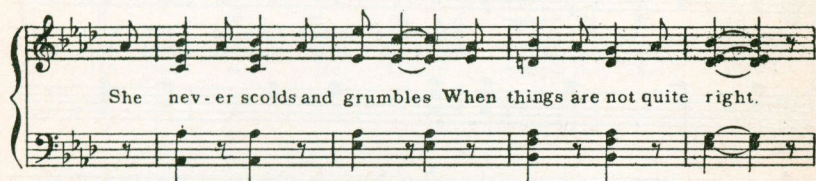
# A Tiny Sunbeam

IDA ROMNEY ALLDREDGE

A. T. HENSON



I have a ba-by sis-ter Who's like a sun-beam bright,



She nev-er scolds and grumbles When things are not quite right.



Her lit-tle eyes just spark-le With mis-chief and with fun,



Her cheer-y smile is car-ried To each and eve-ry one.

2.

3.

Her lips are red as berries

She has dimples on her cheeks

Her voice is like sweet music

Each time our baby speaks

Her feet just pitter, patter,

She's busy as a bee

And everything she shouldn't find

She's always sure to see.

Some folks would name her mischief

But we all love her so

It doesn't really matter

What baby does you know

And so we call her sunbeam

Because she makes us glad

She always has a funny face

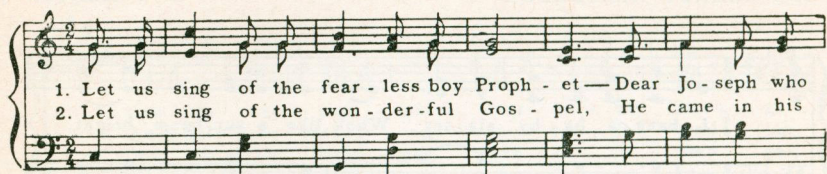
To cheer us when we're sad.

# No. 139

# Our Prophet Hero

Words by Bertha A. Kleinman

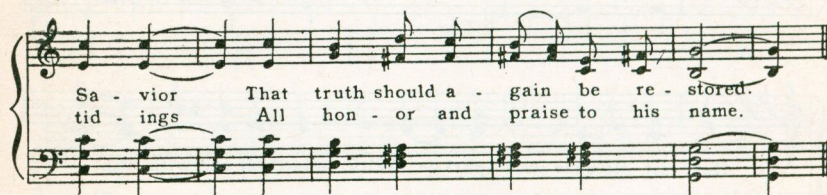
Music by Matilda W. Cahoon



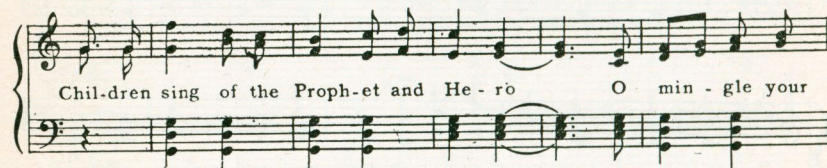
1. Let us sing of the fear - less boy Proph - et — Dear Jo - seph who  
2. Let us sing of the won - der - ful Gos - pel, He came in his



"Walked with the Lord." He who talked face to face with the  
youth to pro - claim, Let us sing how he died for his



Sa - vior That truth should a - gain be re - stored.  
tid - ings All hon - or and praise to his name.



Chil - dren sing of the Proph - et and He - ro O min - gle your



voic - es in praise, Let us car - ry to some - one his



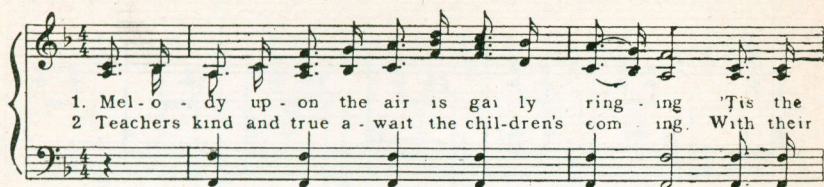
mes - sage, The glo - ry of these lat - ter days.

# No. 140

# The Call

Words by M W CAHOON

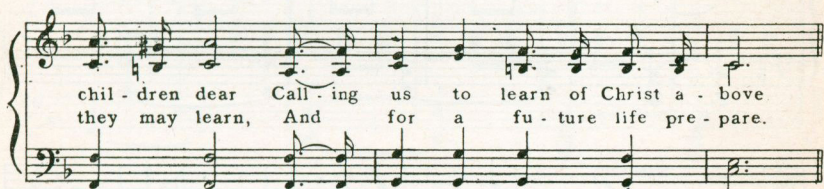
Music by JANE ROMNEY CRAWFORD



1. Mel-o - dy up - on the air is gai ly ring - ing 'Tis the  
2 Teachers kind and true a - wait the chil-dren's com - ing. With their

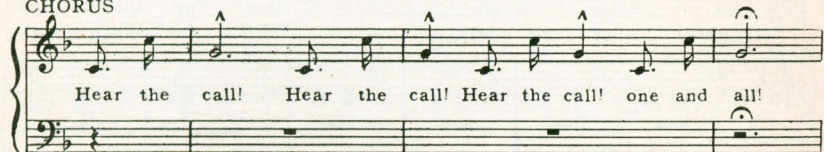


glad song of love, Float-ing sweet and clear from the  
les - sons so rare, Their time they share, that

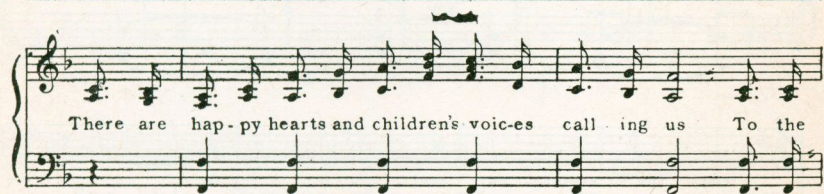


chil - dren dear Call - ing us to learn of Christ a - bove  
they may learn, And for a fu - ture life pre - pare.

## CHORUS



Hear the call! Hear the call! Hear the call! one and all!



There are hap - py hearts and children's voic-es call - ing us To the



serv ice of Je - sus our Lord.

# No. 141

## The Bluebirds.

Words by M. W. CAHOON

Music by OTIS CARRINGTON



When the balm - y south - ern breeze floats  
So may we like Blue - birds bright - en

The first vocal line begins with a whole rest for two measures, then enters with the melody. The piano accompaniment continues with chords and a bass line.

o'er the lea \_\_\_\_\_ Hap - py Blue - birds  
ev - ry day \_\_\_\_\_ With our songs and

The second vocal line continues the melody with some notes tied across measures. The piano accompaniment provides harmonic support with chords and a bass line.

trill their sweet - est mel - o - dy \_\_\_\_\_  
love and all the words we say \_\_\_\_\_

The third vocal line concludes the piece with a final melody line. The piano accompaniment ends with a few final chords and a bass line.

# The Bluebirds

Mak - ing all the chil - dren's hearts so glad and  
Then our Fa - ther dear will send His bless ings

The first system of the musical score for 'The Bluebirds'. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Mak - ing all the chil - dren's hearts so glad and Then our Fa - ther dear will send His bless ings'.

gay \_\_\_\_\_ Shed - ding hope and love a - long the  
still \_\_\_\_\_ Help - ing Blue - bird girls to do His

The second system of the musical score. The vocal melody continues with the lyrics: 'gay \_\_\_\_\_ Shed - ding hope and love a - long the still \_\_\_\_\_ Help - ing Blue - bird girls to do His'. The piano accompaniment consists of chords and moving lines in both hands.

way \_\_\_\_\_ Hap - py Blue - birds. Daint-y  
will \_\_\_\_\_

The third system of the musical score. The vocal melody continues with the lyrics: 'way \_\_\_\_\_ Hap - py Blue - birds. Daint-y will \_\_\_\_\_'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking. The system ends with a double bar line.

Blue - birds, With your col - ors gay \_\_\_\_\_ Your

The fourth system of the musical score. The vocal melody continues with the lyrics: 'Blue - birds, With your col - ors gay \_\_\_\_\_ Your'. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line.

# The Bluebirds

mer - ry song with joy pro - longs each hap - py

sum - mer day — We will guard you, we will love you,

we will be your friends so true — Bright and mer - ry,

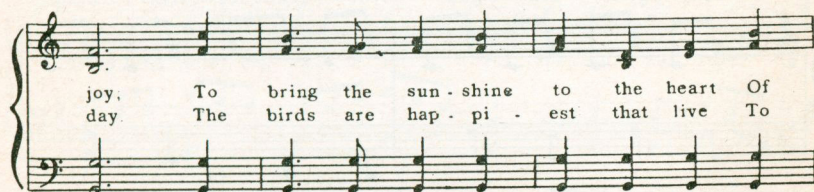
Gay and hap - py For we're Blue - birds true. —

# No. 142 The Song of the Blue Birds

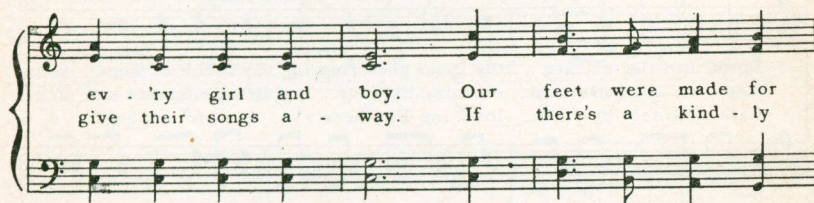
Words & Music by THEODORE E. CURTIS



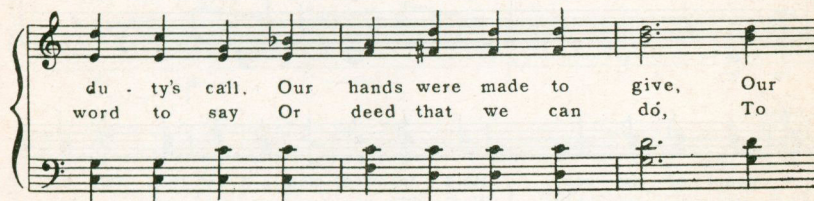
1. We are the Blue Bird Girls. Our part is just to scat-ter  
2. The flowers are sweet-est when they give Their fra-grance to the



joy, To bring the sun-shine to the heart Of  
day. The birds are hap-pi-est that live To



ev-'ry girl and boy. Our feet were made for  
give their songs a-way. If there's a kind-ly



du-ty's call. Our hands were made to give, Our  
word to say Or deed that we can do, To



hearts were made to love you all, And love was made to live.  
make you hap-py day by day Then we'll be hap-py too.

*ritard*

## No. 143

## To A Seagull

Words & Music by  
ELEANOR B. THOMAS

Andante

1. Sea - gull, sea - gull t'ward blue sky wing - ing  
2. Ov - er foam tipped waves thou art - fly - ing  
3. Sea - gull, sea - gull rest 'neath the star - light,

*rit. - a tempo*

Down thru the a - ges thy fame goes ring - ing, Sym - bol of hope thou  
Hast - en - ing homeward ere day - light dy - ing, Broods o'er thee now and  
Safe guarded by the lov - ing Fa - ther's eye, In - to my heart a

*rit.*

pearl of the sea. Held in sweet mem - o - ry thou wilt be.  
the sun - set skies. Winds whis - per low and sweet lul - la - bies.  
les son thou hast brought, Faith and trust in One a - bove e'er nigh

## No. 144

## Is The Story True?

Words by GENET BINGHAM DEE

Music by EVAN STEPHENS

*Last time only*

Sea - gull, Sea - gull, soar - ing in the blue,

Sea - gull, Sea - gull, soar - ing in the blue,

Now I know that real - ly Is the sto - ry true? *Fine*

Stop and tell me real - ly, Is the sto - ry true?

Were you sent by hea - ven In our hour of dread, To

stay the plague of crickets, And save the chil - dren's bread *D.C.**Slowly and earnestly after first D.C.**a tempo J*

Yes, dear children, and bird of faith I shall henceforth be, And

soar a - loft, an em - ble - m true of God's love for thee. *D.C.*

## No. 145

## The Seagull

MATILDA W. CAHOON

Rise o'er the bil - lows, wand - 'ring Sea - gull,

Beat the keen air with those pin - ions of white Thro'

gloom and thro' shad - ows we hear thy weird call - ing,

Spir - it of free - dom to dis - pell the dark night.

Sea - gull, Sea - gull, God, sent thee long a - go, With thy

snow - y breast from the salt sea's crest To the moun - tain slopes be -

# The Seagull

low. Long may thy mis-sion by Saints re-mem-bered be,  
Em - blem of faith, hope, love and pur - i - ty.

## No. 146

## Our Pledge.

*Cantando cresc.*

Words & Music by JANE ROMNEY CRAWFORD

*mp* We are the Sea-gull Girls, We are the Sea-gull Girls, And we are

glad as glad can be; That we have come to stay For-ev-er

and a day; In this Fair Land of Lib-er-ty. *rit.*

(Unison) *Spiritoso*  
In this great cause of truth, We pledge our part to do. O - bey - ing

# Our Pledge

God's commands, Pure true u - nit - ed stand, To push the

work a - long, Of peace and right so strong, We love the

*Rall.*  
work we have to do. We are the Sea-gull Girls, We are the

Sea-gull Girls, And we are glad as glad can

be, That we have come to stay For - ev - er

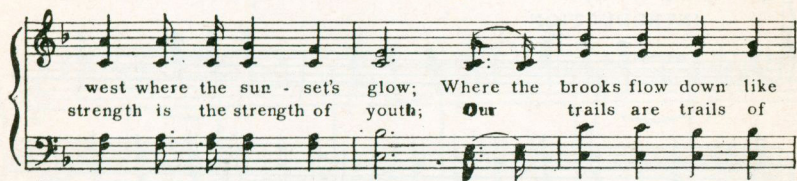
*Rall.*  
and a day, In this Fair Land of Lib - er - ty.

# No. 147 The Trail Builders' Hymn

Words & Music by THEODORE E. CURTIS



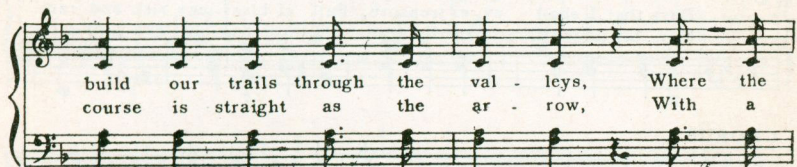
Oh we are the boy trail builders, Out  
Our light is the light of virtue, Our



west where the sun - set's glow; Where the brooks flow down like  
strength is the strength of youth; Our trails are trails of



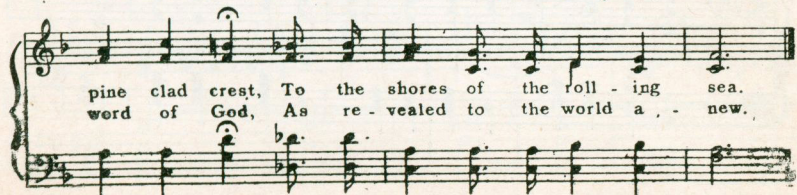
sil - ver, From the heights of the vir - gin snow. We  
hon - or, For we build with the stones of truth. Our



build our trails through the val - leys, Where the  
course is straight as the ar - row, With a



heart beats light and free, Out here in the west from the  
faith that's firm and true, Our guide is the rod of the

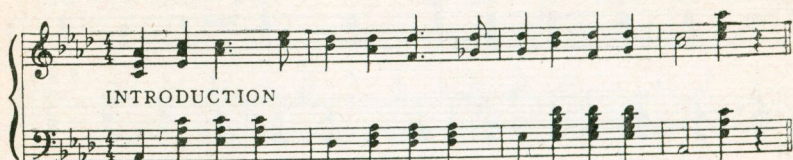


pine clad crest, To the shores of the roll - ing sea.  
word of God, As re - vealed to the world a - new.

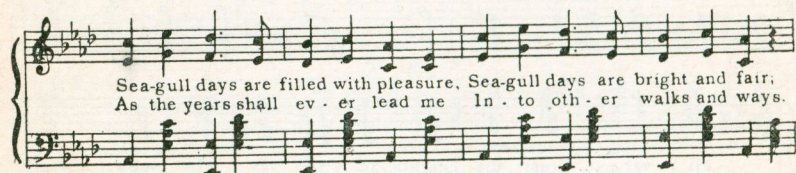
# No. 148 Memories of Seagull Days

Words & Music by LAURA E. KINGHORN

INTRODUCTION



Sea-gull days are filled with pleasure, Sea-gull days are bright and fair;  
As the years shall ev - er lead me In - to oth - er walks and ways.



Days that I shall ev - er treasure, Full of bless - ings rich and rare.  
May my tho'ts still ev - er lin - ger, On those hap - py Sea - gull days.

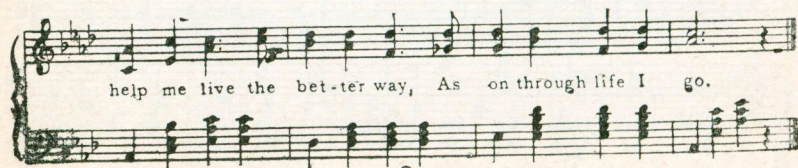


## CHORUS

Mem - o - ries of Sea - gull days Shall with me ev - er lin - ger, To



help me live the bet - ter way, As on through life I go.



*Andante*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked *Andante*. The score consists of five systems of music. The first four systems each contain two staves. The fifth system contains only one staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with ties and slurs. The first measure of the first system is marked with a piano (*p*) dynamic. The word *Fine* appears at the end of the fourth system. The score concludes with a final chord in the fifth system.

# A Dream



*D. C. al Fine*

Selected.



# Grant's March



# Grant's March



## No. 151

## March in Norma

BELLINI

*Maestoso*

The musical score is written for piano accompaniment. It consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo marking is *Maestoso*. The music features a mix of eighth and sixteenth notes in the treble, and block chords and simple bass lines in the bass. A repeat sign is present in the third system.

## No. 152

## A Prayer

*Andante*

## A Prayer



*D. C. al Fine*

# No. 153      Calisthenic March

H. E. GILES



# Calisthenic March



*D. S.*

# No. 154 Dr. Maeser's Favorite March



# Dr. Maeser's Favorite March

The musical score for "Dr. Maeser's Favorite March" is presented in five systems, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 2/4. The first system includes first and second endings, marked with "1" and "2" above the treble staff. The melody in the treble staff is primarily composed of eighth and quarter notes, while the bass staff provides a harmonic accompaniment using chords and single notes. The piece concludes with a double bar line at the end of the fifth system.

*Andante*

Arr from Schubert

First system of musical notation. The treble clef staff contains a melody with a slur over the first four notes. The bass clef staff contains a bass line with a slur over the first four notes. The tempo is marked *Andante*. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first measure of the bass line is marked *p* 8 & 4ft. stops.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. The tempo is marked *Andante*. The key signature has two flats (B-flat and E-flat). The time signature is common time (C).

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. The tempo is marked *Andante*. The key signature has two flats (B-flat and E-flat). The time signature is common time (C).

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. The tempo is marked *Andante*. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The system ends with a double bar line.

# Impromptu

First system of musical notation. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melody of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *mf* is present.

*mf*

Second system of musical notation. The right hand continues the melody with some chromatic movement. The left hand maintains the eighth-note accompaniment. Dynamic markings *dim.* and *p* are included.

*dim.* *p*

Third system of musical notation. The right hand features a more active melody with sixteenth-note passages. The left hand continues the eighth-note accompaniment. The dynamic marking *p* is present.

*p*

Fourth system of musical notation. The right hand has a descending melodic line. The left hand continues the eighth-note accompaniment. Dynamic markings *cres.* and *p rall.* are included.

*cres.* *p rall.*

## No. 156

## Marathon

*In march time*

Adapted - T. H. WALLIS

The first system of musical notation for 'Marathon' is in G major (one sharp) and common time (C). It consists of a grand staff with a treble and bass clef. The melody in the treble clef begins with a series of chords, followed by a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The bass line consists of a steady eighth-note accompaniment. The first measure is marked with a piano (*p*) dynamic. The system ends with a measure containing a triplet of eighth notes (G4, A4, B4) and a quarter note (C5).

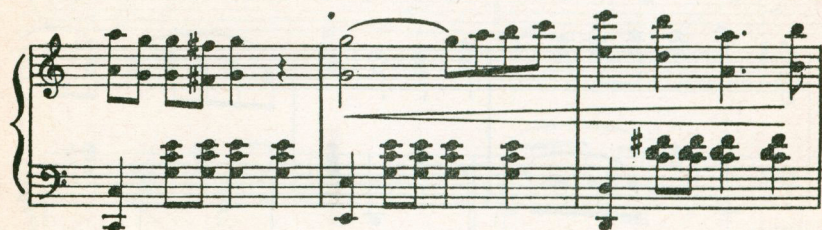
The second system of musical notation continues the piece. It features a melody in the treble clef with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The bass line continues with a steady eighth-note accompaniment. The system ends with a measure containing a triplet of eighth notes (G4, A4, B4) and a quarter note (C5).

The third system of musical notation continues the piece. It features a melody in the treble clef with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The bass line continues with a steady eighth-note accompaniment. The system ends with a measure containing a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The first measure of this system is marked with a forte (*ff*) dynamic.

The fourth system of musical notation continues the piece. It features a melody in the treble clef with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The bass line continues with a steady eighth-note accompaniment. The system ends with a measure containing a triplet of eighth notes (G4, A4, B4) and a quarter note (C5).

The fifth system of musical notation concludes the piece. It features a melody in the treble clef with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The bass line continues with a steady eighth-note accompaniment. The system ends with a measure containing a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The word *Fine* is written above the final measure.

# Marathon



## No. 157

## Reverie

SCOTSON CLARK

*Andante*



# Reverie

*Con Espressionone*



# Reverie



# Reverie



*Andante*

String toned Stops  
*p* Harp - Mel. dolce

The first system of musical notation for 'Reverie'. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Andante'. The first measure of the treble staff contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff contains a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The second measure of the treble staff contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff contains a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The system is marked with 'String toned Stops' and '*p* Harp - Mel. dolce'.

The second system of musical notation. The treble staff continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff contains a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The system is marked with a crescendo hairpin.

The third system of musical notation. The treble staff continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff contains a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The system is marked with a crescendo hairpin.

The fourth system of musical notation. The treble staff continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff contains a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The system is marked with a decrescendo hairpin and the word 'rall.'.

# Reverie

*a tempo*

*p*

*p*

*rall.*

*p*

The musical score for 'Reverie' is written for piano in D major (two sharps) and 3/4 time. It consists of four systems of music. The first system is marked 'a tempo' and 'p'. The second system features a crescendo and decrescendo hairpin. The third system is marked 'p'. The fourth system includes a 'rall.' marking and a decrescendo hairpin, followed by a 'p' marking. The piece concludes with a double bar line.

## No. 159

## Andante

*Andante*

From J. L. Battman's Organ Gems, Vol. II. published by J. Fischer  
and Bro. New York.

# Andante



# Andante



# No. 160 Prayer from der Freischutz

WEBER

*Adagio*



## No. 161

## Summer Song

*Poco Allegretto*

GEO. ROSENKRANS



# Summer Song

The first system of musical notation for 'Summer Song' is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a series of eighth-note chords, followed by a half note, and then a series of eighth-note chords. The bass staff begins with a half note, followed by a series of eighth-note chords, and then a series of eighth-note chords. The system concludes with a half note and a final chord. The tempo marking 'poco rit.' is written above the final measure, and the dynamic marking 'dim.' is written above the final measure.

*Tempo primo*

The second system of musical notation for 'Summer Song' is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a half note, followed by a series of eighth-note chords, and then a series of eighth-note chords. The bass staff begins with a half note, followed by a series of eighth-note chords, and then a series of eighth-note chords. The system concludes with a half note and a final chord. The tempo marking 'Tempo primo' is written above the first measure, and the dynamic marking 'mf' is written above the first measure.

The third system of musical notation for 'Summer Song' is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a half note, followed by a series of eighth-note chords, and then a series of eighth-note chords. The bass staff begins with a half note, followed by a series of eighth-note chords, and then a series of eighth-note chords. The system concludes with a half note and a final chord.

The fourth system of musical notation for 'Summer Song' is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a half note, followed by a series of eighth-note chords, and then a series of eighth-note chords. The bass staff begins with a half note, followed by a series of eighth-note chords, and then a series of eighth-note chords. The system concludes with a half note and a final chord.

The fifth system of musical notation for 'Summer Song' is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a half note, followed by a series of eighth-note chords, and then a series of eighth-note chords. The bass staff begins with a half note, followed by a series of eighth-note chords, and then a series of eighth-note chords. The system concludes with a half note and a final chord. The tempo marking 'poco rit.' is written above the final measure, and the dynamic marking 'dim.' is written above the final measure.

# No. 162 The Pilgrim's Song of Hope

(A Celebrated Andante)

Batiste

*Andante*

The first system of musical notation for 'The Pilgrim's Song of Hope'. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The first measure of the treble staff begins with a piano (*p*) dynamic and a half note F#4. The bass staff has a whole note chord of F#2 and C#3. The system continues with a melodic line in the treble and harmonic support in the bass.

The second system of musical notation. The treble staff continues the melody with eighth and quarter notes. The bass staff provides harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic is indicated at the start of the system.

The third system of musical notation. The treble staff shows a continuation of the melody with some chromatic movement. The bass staff has sustained chords and moving bass lines. A piano (*p*) dynamic is indicated.

The fourth system of musical notation, the final system on the page. It includes a 'rall.' (rallentando) marking in the bass staff towards the end of the system. The treble staff concludes the piece with a final melodic phrase.

# The Pilgrim's Song of Hope

*a tempo*

First system of musical notation. The treble clef staff contains a melody with a long slur over the first four measures. The bass clef staff contains a bass line with a long slur over the first two measures. The dynamic marking *pp* is present in the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff contains a bass line with a long slur over the first two measures. The dynamic marking *p* is present in the first measure of the bass staff.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff contains a bass line with a long slur over the first two measures. The dynamic marking *p* is present in the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff contains a bass line with a long slur over the first two measures. The dynamic marking *dim.* is present in the first measure of the bass staff, and *rall.* is present in the third measure of the bass staff.

## No. 163

## Voluntary

*Andante*

From J. L. Battman's Organ Gems, Vol. II. published by J. Fischer  
and Bro. New York.

# Voluntary



*Andantino*

*p dolce*

*rit. Fine*

# Willow Brook



# No. 165

# Cradle Song

*Moderato*  
*Harp*

Arr. from Randegger

The first system of musical notation for 'Cradle Song'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The tempo is marked 'Moderato' and the instrument is 'Harp'. The first measure has a piano (*p*) dynamic marking. The melody in the treble clef is simple and gentle, while the bass clef has a steady eighth-note accompaniment.

The second system of musical notation. It continues the melody and accompaniment. The treble clef has some rests in the first two measures. The bass clef continues with the eighth-note pattern. The system ends with a 'rall.' (ritardando) marking, indicating a gradual slowing down.

The third system of musical notation. It begins with an 'a tempo' marking, returning to the original speed. The piano (*p*) dynamic is maintained. The melody in the treble clef becomes more active with eighth notes. The bass clef continues with the eighth-note accompaniment.

The fourth system of musical notation, which concludes the piece. It features a 'rall.' marking followed by a 'pp' (pianissimo) dynamic. The melody in the treble clef has some grace notes and a final cadence. The bass clef continues with the eighth-note accompaniment until the end.

# No. 166 President Young's Funeral Hymn

*Moderato*

Careless. Arr. H. E. Giles



## No. 167

## Prelude No. 1

GEO ROSENKRANS

*Andante*

*p*

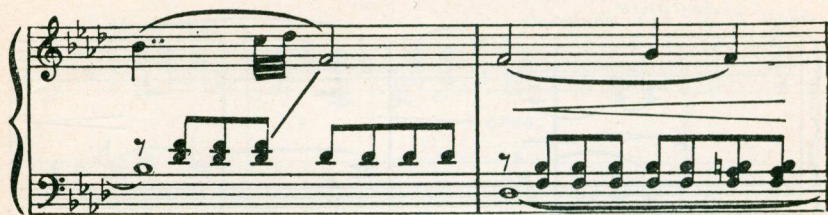
*p*

*piu mosso*

*pp* *cres* *poco*

*f* *poco*

# Prelude No. 1



*Fine*  
*D. C. ad lib.*

*Moderato*

## Prelude No. 2

First system of musical notation. The treble clef staff contains a melody with a half note, a quarter note, and a half note, all under a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes, with a '7' indicating a seventh chord. The dynamic marking *pp* is present.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the rhythmic accompaniment. A horizontal line is drawn above the bass staff in the second measure.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the rhythmic accompaniment. The dynamic marking *cres.* is present.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the rhythmic accompaniment. The dynamic marking *dim.* is present. The system concludes with a double bar line and the marking *D. C.*

## No. 169

## Moonlight Thoughts

*Cantabile*

SIDNEY SMITH



# Moonlight Thoughts



## No. 170

## NepHITE Lamentation

Thomas Durham. Arr. H. E. Giles

First system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a series of chords. The first four measures are marked *pp*. The last two measures are marked *very slow, acc. pp* and feature a long slur over the chords.

Second system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains chords. The first measure is marked *vox humana.*

Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The final measure of the system is marked *mf*.

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The first measure is marked *add one more stop.* The final measure is marked *rit.*

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The first measure is marked *a tempo*. The second measure is marked *dim.* The final measure is marked *rit.*



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